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THE PONTIFICAL
MUSEUMS AND GALLERIES

III.
GUIDE
TO THE
PICTURE GALLERY



ROME

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1913

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THE PONTIFICAL MUSEUMS AND GALLERIES

III. GUIDE TO THE VATICAN PICTURE GALLERY



ROME

VATICAN POLYGLOT PRINTING PRESS

1914

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Rome, 1 January 1914.

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Phot. Felici.

Fig. 1. - Bust of the Sovereign Pontiff Pius X
in the Vestibule of the Vatican Picture Gallery.
(sculptor F. Seeboeck)



PREFACE.

THE arrangement of the new Vatican Picture Gallery, which was inaugurated on March 28th, 1909, was the outcome of a desire on the part of His Holiness, Pope Pius X, that the paintings in the old Gallery should be placed in surroundings more worthy of them, and also that these paintings and the collection of Early Masters hitherto kept in the glass cases in the Vatican Library, should for the future be kept all together in one Gallery, together with the pictures in the Lateran Museum and the others scattered about in various apartments of the Apostolic Palaces.

The old Vatican Gallery, which occupied the apartment of Gregory XIII on the top floor of the Vatican, was not of very old date. During the pontificate of Pius VI a number of pictures had already been collected together and placed in the room where the Tapestries now hang, but during the French invasion all these, together with many other treasures that had been accumulated in the Museums and the Library, were dispersed or carried off. A hundred pictures belonging to the Holy See and the churches of Rome, and another hundred and fifteen, from various other towns in the pontifical States went to enrich the collections in the Louvre. Many

of these were returned to Italy in consequence of the Treaty of 1815, but very many also remained in France; out of the whole number, Rome recovered back seventy-seven. Marino Marini and Antonio Canova, the commissioners of Pius VII, had to overcome tremendous difficulties in order to get back the treasures that had been carried off with violence by the victors of 1798.

The most famous pictures came back over the Alps again, but it was impossible to obtain the restitution of the Imperial medals, which formed an unique collection of Roman numismatics.

The seventy-seven pictures that were returned, in accordance with the conditions established at the Congress of Vienna, were not given back into the care of the churches and palaces from which they had been taken away. They had to be kept on view in the Vatican, in order that foreign visitors might the more readily be able to inspect them, and that they might also be of greater use to artists and students. It was in this way that was formed the nucleus of the Vatican Picture Gallery, under the pontificate of Pius VII and with the advice of Cardinal Consalvi and of Canova; its first home was in the Borgia Apartment. These rooms, however, were very soon found to be unsuitable, both as to space and light, and in 1822 the pictures were transferred into the Apartment of Gregory XIII, on the third floor of the *Loggie*; thence they passed, under Gregory XVI, into the rooms that now form the Tapestry Gallery, but were soon transferred from these rooms for a short stay in the Apartment of Pius V, where the modern pictures are collected at the present time, and then, in 1857, back into the Apartment of Gregory XIII where they remained until they were finally transferred into their present home.

As mentioned above, the pictures were at a great disadvantage in the Apartment of Gregory XIII, the space being very restricted and the light conditions bad; and the Apartment presented the further general disadvantage of being on the top floor, where the Gallery was difficult of access and offered insufficient guarantees against fire and other damage. On account of the lack of space the pictures were badly arranged, being collected in the various rooms without distinction of period or school; the same disadvantage forbade the adoption of an adequate scientific aesthetic concept in the arrangement. The number, also, of the works gathered in these rooms was so small that, in spite of their extraordinary importance, they made an impression that was not in proportion with the rich and grandiose effect of the other artistic collections of the Vatican. And this was the more to be deplored because, in other places under its dominion, the Vatican was in possession of many other magnificent paintings that were eminently worthy of a place in the old Gallery, such as the ancient pictures in the Lateran, the rich collection of Early Masters that had been shut up for long years in the glass cases of the Vatican Library, the collection of Byzantine works in the Christian Museum, and many other pictures which were scattered throughout the vast apartments and in the various store-houses of the Apostolic Palaces.¹

¹ The works belonging to the Lateran Museum are from various sources, as we have indicated in the notice concerning each of them.

Those belonging to the Library are also from various sources but in this case it is very difficult to trace the origin. Mons. Gabriele Laureani (died October 14th., 1849) who was nominated first custodian of the Vatican Library by Gregory XVI, endeavoured to improve the Library by adding a collection of paintings to it, and to this end he sent a circular letter to all the towns in Italy with the result that Rome was enriched with the

To bring all these works together in a single gallery where all the requirements for the proper exhibition and preservation of the paintings, should be complied with, to arrange a great collection, that should be worthy of the artistic traditions of the Vatican, and at the same time aid in the progress of art and in the study of the past, in a few words, to create a genuine Vatican Art Gallery, such was the idea of His Holiness Pius X.

The wing at the west of the Belvedere courtyard was chosen for the seat of the new Gallery. The rooms used are those under the Library, and were once used in part as store rooms for vestments, etc., etc., and in part as stables for the carriages of the court. The place selected has all the advantages that might be designed in a new building: it is easy of access and at the same time well protected and easy to guard while, its position, at the height of a floor above the old courtyard and a little higher than the level of the road that leads to the Museums, prevents the slightest possibility of damp.

There are nine rooms in the new Gallery, including the vestibule and the additional room which is used for stor-

works that from that time were kept in the Vatican Library. A second collection was made of paintings already well represented in the Library, and this was afterwards acquired by Comm. Giulio Sterbini. The judgments in regard to the antiquity and authorship of many of the pictures in the Library were given by Cav. Carlo Lasinio, curator of the Campo Santo of Pisa, engraver and writer on the history of art; and in many cases he fixed his own seal and that of the Campo Santo of Pisa to the back of the paintings as a guarantee of his opinion.

Only the most interesting of the paintings from the Library have been placed in the new gallery; and lack of space rendered necessary also a very limited selection of the pictures of the Byzantine school that were taken from the Christian Museum. The paintings which could not be placed in the rooms of the new Gallery are exhibited in a supplementary room annexed to the Gallery.

age. The entrance is in the street leading to the Museums. A marble bust of His Holiness, Pius X has been placed in the vestibule, against the wall facing the entrance. On the opposite wall is the following commemorative inscription:

PIVS · X · PONT · MAX ·

PINACOTHECAM · VATICANAM

LAUDATORVM · OPERVM · ACCESSIONE · AVCTAM

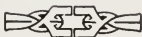
HEIC · SPLENDIDIORE · ATTRIBVTA · SEDE

STATVENDAM · ORDINANDAM · CVRAVIT

SACRI · PRINCIPATVS · ANNO · VI

The rooms lead right and left from the vestibule in the following order: at the right the First Room, containing the Early Masters, small paintings mostly from the glass cases in the Library; the second, called the Melozzo Room, which contains works of various schools of the xv and xvi centuries; the third, or Umbria-Marches Room, and the fourth, or Raphael Room. At the left is the Fifth Room, of the Venetian School, the Sixth, of the Sixteenth Century painters, and, the Seventh, which contains works of foreign artists.

Altogether the works exhibited to the public in the new Gallery number 277. Of these only 56 were in the old Vatican Gallery, 19 come from the Lateran Picture Gallery, 181 from the Vatican Library and the Christian Museum, and 21 from the various apartments and store-rooms in the Apostolic Palaces.





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VISITING HOURS

AT THE

PONTIFICAL MUSEUMS AND GALLERIES.

The PICTURE GALLERY is open daily, except on feast days, from
10 a. m. to 3 p. m. from 1 October to 31 May;
9 a. m. to 1 p. m. from 1 June to 30 September.

The price of entrance one franc.

The PICTURE GALLERY is open to the public free the last Saturday of every month.

The SCULPTURE MUSEUM is open to the public on **Monday, Tuesday, Wednesday, Thursday and Friday**, on payment of **one franc**, at the following hours: from

10 a. m. to 3 p. m. from 1 October to 31 May;
9 a. m. to 1 p. m. from 1 June to 30 September.

The other Museums and Galleries devoted to special objects may be visited, on the payment of **one franc**, as follows:

the GALLERIES OF THE CANDELABRA, TAPESTRIES and MAPS, the SISTINE CHAPEL, the STANZE and LOGGIA OF RAPHAEL and the CHAPEL OF BEATO ANGELICO, on **Monday, Wednesday and Friday**;

the EGYPTIAN and ETRUSCAN MUSEUMS, as well as the GALLERY OF INSCRIPTIONS and the BORGIA APARTMENT, on **Tuesday and Thursday**.

Entrance to the SCULPTURE MUSEUM is free every **Saturday** (excluding, however, the ROOM OF MASKS), and on the last **Saturday** in every month the GALLERIES OF THE CANDELABRA, TAPESTRIES and MAPS, the SISTINE CHAPEL, the STANZE OF RAPHAEL

and the PICTURE GALLERY may also be visited free of charge. On that day the hours are as follows: from

10 a. m. to 1 p. m. from 1 October to 31 May;

9 a. m. to 12 o'clock from 1 June to 30 September.

In the GALLERY OF MAPS, and in the SISTINE CHAPEL, STANZE and LOGGIA OF RAPHAEL, CHAPEL OF BEATO ANGELICO and the BORGIA APARTMENT visitors in military uniform are not admitted.

THE LATERAN.

I. The CHRISTIAN AND PAGAN MUSEUMS are open on **Monday, Wednesday, Friday and Saturday.**

II. The PAGAN MUSEUM and the HALL OF CASTS FROM TRAJAN'S COLUMN are open **Tuesday and Thursday.**

The Museums and Galleries are closed on all Holy days, i. e. on Sundays and on the following days of the year:

JANUARY 1. The Circumcision.

» 6. The Epiphany,

JUNE 29. The Feast of the Apostles St. Peter and St. Paul.

AUGUST 15. The Assumption.

NOVEMBER 1. All Saints Day.

» 2. All Souls Day.

DECEMBER 8. The Immaculate Conception.

» 25. The Nativity of our Lord Jesus Christ;

as also on the last day of Carneval, the Friday and Saturday of Holy Week, the Ascension, the feast of *Corpus Domini*, the anniversary of the Coronation of the Sovereign Pontiff, as well as his name day, and the last Thursday of October and any other day when special reasons may render such closing necessary.

NOTICE.

Visitors are forbidden to take sticks, umbrellas or dogs into the Museums and Galleries, as also to smoke or make a disturbance of any kind.

They are also forbidden to spit on the pavements, touch the objects belonging to the various collections or deface the walls and monuments with pencil or other marks.

The custodians and employees of the Museum are strictly forbidden to ask for gratuities or to importune visitors with remarks. Visitors may make any complaint that may be necessary either verbally or in writing to the General Direction.



INTRODUCTION.

*The Guide to the new Gallery, which we now present to the public, forms part of the series of Handbooks to the Pontifical Museums and Galleries, which are issued contemporaneously with the publications on the Artistic, Archaeological and Numismatic Collections of the Apostolic Palaces.*¹

Our object in compiling this Guide was to offer to the visitor a plain and exact description of the painting of the new Gallery, in the order in which they are exhibited in the various rooms, each description being accompanied by

¹ *Of the series of Handbooks the following have been published:*

I. Guida del Museo Vaticano di Scultura.

II. Guida speciale della Galleria Lapidaria del Museo Vaticano.

Of the series of large publications the following have been published:

1^o Gli avori dei Musei Profano e Sacro della Biblioteca Vaticana, pubblicati per cura della medesima, con introduzione del Barone Rodolfo Kanzler (esaurito).

2^o Le Nozze Aldobrandine, i paesaggi con scene dell'Odissea e le altre pitture murali antiche conservate nella Biblioteca Vaticana e nei Musei Pontifici, con introduzione del Comm. Dott. B. Nogara (L. 250).

3^o Le Monete e le bolle Plumbee pontificie del Medagliere Vaticano, descritte ed illustrate dal Comm. C. Serafini. Tomo I (615-1572), L. 80; tomo II (1573-1700), L. 80; tomo III (1700-1903), L. 80.

4^o I Mosaici antichi conservati nei Palazzi Pontifici del Vaticano e del Laterano, con introduzione del Comm. Dott. B. Nogara, 1910. L. 200.

In course of publication:

5^o Materiali per la etnologia antica etrusco-laziale conservati nei Musei Pontifici, del prof. G. Pinza, con prefazione ed un capitolo sulla formazione del Museo Gregoriano-etrusco del Comm. Dott. B. Nogara, voll. 2.

6^o I vasi antichi del Museo Gregoriano e della Biblioteca Vaticana, del Dott. C. Albizzati, con introduzione del Comm. Dott. B. Nogara.

a short biographical note on the artist and a brief account of the provenance of the work and the vicissitudes through which it has passed.

We have not thought it advisable to accompany the descriptions of the works with any critical observation or appreciation, the limitations imposed on a Handbook making such a task difficult of accomplishment; that ground will be covered, however, in the large illustrated publication which is now in the press.

Many difficulties had to be overcome in the work of classification and identification of the single works exhibited in the new Gallery. In many cases the attention of various students had been drawn to the consideration of the pictures, and authentic judgments had already been passed on numbers of them, but there were very many, more especially among the Early Masters from the Vatican Library, that presented a very difficult problem to the students of the history of art. Before a card indicating the probable authorship could be attached to a picture, a laborious work of critical and bibliographical research had to be carried out, since it was necessary to take into consideration all the opinions that had been expressed by Italian and foreign students who had made a special attention to the various paintings; and the work was rendered more difficult by the fact that the opinions expressed were diverse and conflicting and often, indeed, in flat contradiction one against the other.

The results of this work only are offered to the public in the present catalogue.

Many of the judgments given in times past by various students we have accepted, but in many other cases the new studies and comparisons which we have personally undertaken have led us to exchange the old judgment for an apparently more reliable one.

In those cases in which the authenticity of a painting is still subject to controversy, we have added to the historical account some bibliographical data from the various opinions expressed. This course, however, has not been followed in cases where the critics are in agreement.

One of the greatest advantages of the new arrangements is that students will be able to study in comfort numerous works of great value, and also to make that minute analysis and comparison which is so essential to an accurate appreciation of the work.

For the benefit of students we give a bibliographical index of the principal publications of which we have made use in compiling the present catalogue.

PIETRO D'ACHIARDI.





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ROOM I.

EARLY MASTERS.



Fig. 3. - Room I. - Early Masters.

Phot. Felici.



ROOM I.

EARLY MASTERS

Margaritone of Arezzo (1216-1293).

Born at Arezzo in 1216; he was at the same time painter, sculptor and architect. His works bear the impress of the Byzantine manner, so much so that Vasari calls his style *alla greca*. Vasari mentions many of his works at Arezzo and in other places. He worked in Rome for Urban IV, carrying out some decorations in the portico of the old Basilica of St Peters. He died at Arezzo in 1293.

1. Saint Francis of Assisi. — The Saint is painted full face, standing, with the right hand stretched out in the act of showing the stigmata and with a closed red book in the left. He wears a dark grey habit, girded at the waist with a cord, a cowl on his head, his feet, marked with the stigmata, bare. Beneath, partly defaced, can be read the signature: MARGARITO DE ARETIO ME FECIT. The background is painted on the lower part and gilt on the upper.

This portrait should be compared with other similar paintings in the Academy at Siena, in the Museums of Pisa and Arezzo, as well as with the more ancient, painted during the life time of St Francis, in the Sacro Speco at Subiaco.

On wood, height 1,22; width 0,40. From the Vatican Library, Glass case A, IV, n. 221.

Sienese School (xiv century).

2. St. Peter the Apostle. — Half length, full face; dress a red mantle, beneath which can be seen a gold embroidered stole and a blue tunic. Background of gold in the form of a pointed arch. On the sides of the arch are two angels, one on each side.

On wood, h. 0,78; w. 0,42. From the Vatican Library, Glass case J, III, n. 205.

Sienese School (xiv century).

3. St. John the Baptist. — Half length, full face, clothed in skins and a red mantle, in the act of blessing in the Greek manner. Gilded background, in the form of a pointed arch, on each side of which is an angel.

On wood, h. 0,81; w. 0,41. From the Vatican Library, Glass case J, II, n. 204.

Florentine School (xiv century).

4. St. Margaret and the story of her life. — The Saint is represented standing, robed in a blue garment and with a rich green mantle worked with gold flowers and faced with red. In her left hand she holds a sceptre terminating in a gold cross. A diadem is on her forehead and her feet rest on a dragon. The background is gold with the aureole round the head in graffito. At her feet a devout woman kneels in prayer. Above, at the sides of the head, is the Annunciation. In the upper part of the picture in the form of a triangle, is the dead Christ in the Sepulchre, with Mary and St John, weeping and kissing His hands. At the sides of the Saint are painted eight scenes, four on either side. Beginning at the top on the left are: 1. Saint Margaret slayed. 2. St. Margaret in prison; 3. St. Margaret taken before Prince Olibrius; 4. Prince Olibrius and St. Margaret; - on the right: 5. St. Margaret visited in prison by the dragon; 6. St. Margaret in a boiling cauldron; 7. Beheading of the Saint; 8. The miraculous burial of the Saint.

On wood, h. 1,71; w. 1,17. From the Vatican Library. Glass case G, I, n. 65.

Bernardo Daddi.

Born towards the end of the xiii century; his first signed work is an Altar back (1323) which is preserved in the Gallery of the Uffizi; he worked until about 1350. His death must have taken place about this year. He was one of the Giotto's best pupils. His paintings show the influence of Giotto united with a refinement derived from Sienese art.

5. The Virgin and Child. — The Virgin is represented half length, full face, in a white robe embroidered in gold, a blue mantle with red facings. She holds in her arms the Holy Child, clothed in a red tunic, who is lovingly caressing His Mother. The background is gilt.

On wood, h. 0,96; w. 0,61. From the Vatican Library, Glass case J, I, n. 203.

Florentine School (xiv century).

6. Events in the life of Jesus Christ. — Polyptych in five compartments. In the centre is represented the Crucifixion, below the Last Supper of the Apostles, above the Eternal Father giving His blessing. On the left panels: Pentecost and the Resurrection, the washing of the feet and the kiss of Judas. On the right panels: the Prayer in the Garden and the journey to Calvary, the Crucifixion and the Transfiguration. In the cusps of the four panels, the four Evangelists; in the predella, between the trilobated arches, two saints for each panel. The back ground is gilded.

Wood, h. 1,63; w. 3,00. From the Vatican Library, not preserved under glass.

Taddeo di Bartolo (1363?-1422).

He was one of the Sienese artists who painted under the influence of Giotto. A disciple of Bartolo di Fredi, he worked with that Master in the Cathedral of San Gimignano. One of his most important works is the decoration of the upper Chapel of the Palazzo Pubblico of Siena. Other works of his are preserved in the Cathedral of Montepulciano and in San Francesco at Pisa.

7. The Passing of Mary. — The Virgin lies at full length on a catafalque covered with cloth of gold, under a canopy with pointed arches. Near the head of Mary, St. Peter reads from a

book the prayers for the dead. On the right of St. Peter, Jesus Christ with a cruciform nimbus and a golden mantle, holds in His arms the soul of the Virgin in the form of a child wrapped in swaddling clothes of gold. Around Him stand the other Apostles, three of whom are kneeling in the front with their backs to the spectators. At the head and at the foot of the bed are two angels with candelabra.

On wood, h. 0,345; w. 0,560. From the Vatican Library, Glass case D, V, n. 32.

Taddeo di Bartolo.

(see the foregoing biographical sketch at n. 7).

8. The Virgin in the sleep of death. — The Virgin lies in a tomb and is being raised from it by Jesus Christ who holds her by the hands. Mary is wrapped in a rich vestment of gold and has the aureole round her head. Christ, in the form of a Seraphim, with wings and shining with gold, has descended from heaven to take His divine Mother back with Him. Around the tomb, adorned with flowers, the eleven disciples kneel in prayer and sorrow. In the background are mountains and a golden sky.

On wood, h. 0,34; w. 0,34. From the Vatican Library, Glass case K, V, n. 197.

Pietro Lorenzetti.

Brother of Ambrogio Lorenzetti, he was one of the most renowned painters of the Sienese school in the xiv century. The earliest known work of his is a Virgin (1329) in Sant' Ansano, near Siena. Others of his works are preserved in the Pieve di Arezzo. Vasari calls him Pietro Laurati. The Story of the Anchorites in the Campo Santo at Pisa was erroneously attributed to him. He probably died of the plague in 1348.

9. Christ before Pilate. — On the right, under a portico, surmounted by a pediment, inlaid with coloured marbles, Pilate sits on a throne, raised by three steps from the ground, turned to the left. He wears a purple mantle, bordered with gold, and his uncovered head is encircled with a laurel crown of gold. Before him, in the centre of the picture, Jesus Christ stands

in right profile, His hands tied together in front; His dress is red and embroidered and edged with gold, His blue mantle is also gold edged. Behind our Lord there is a bearded High Priest whose head is covered with a white cloth; his purple mantle is gold fringed. He is looking disdainfully at Christ. Near the Pharisee are some soldiers armed with lances.

On wood, h. 0,275; w. 0,380. From the Vatican Library, Glass case D, IV, n. 31.

See Crowe and Cavalcaselle, *Gesch. d. Ital. Mal.*, II, 303.

Bartolo di Fredi.

Born at Siena about 1330. He worked at Siena in the Council Chamber (Sala del Consiglio) (1361) and at San Gimignano, where, before 1356, he had already painted the left walls of the Pieve with incidents from the Old Testament. On his return to Siena (1367) he worked at the decorations in the Cathedral and painted pictures for various churches of the city and suburbs. He died in 1409.

10. The Angel appearing to St. Joachim.—St. Joachim is seated in a mountainous country, thinly covered with trees, and is turned towards the angel who comes to meet him from the right. The Saint, with a long, flowing, white beard, has a blue mantle lined with purple, edged with gold, and a violet tunic. His head is encircled by a golden nimbus like that of the angel. The latter has a purple mantle and violet stole; he wears red sandals, his head is uncovered and his wings are flame coloured. At the right are two shepherds, one seated and playing a shepherd's pipe, the other leaning on his stick; they are guarding the Saints flocks, near which lies a dog. The sky is of gold.

On wood, h. 0,260; w. 380. From the Vatican Library, Glass case Q, III, n. 177.

Florentine School (xiv century).

11. Baptism of St. Pancras (?).— Under a little chapel, supported by columns, the Saint, with half bared head and joined hands, kneels before a basin, in the act of receiving the water of baptism from Pope Cornelius (?). Two clerics assist the Pope;

another assistant kneels behind St. Pancratius, holding his mantle on his arm.

12. The Martyrdom of St. Pancras. — The Saint is kneeling in the foreground, with joined hands and bowed head, ready to receive the fatal blow which the executioner, standing behind with uplifted sword, is about to give. On the ground lies the body of another decapitated saint. Behind the martyrs are two bearded personages and a group of soldiers armed with lances and with shields on which are inscribed the letters S. P. Q. R. As the martyrs in this picture are two, it would seem as if the subject of the painting was not St. Pancras (as Barbier de Montault asserts in *La Bibliothèque Vat.*, p. 147), but rather Saints Nazarius and Celsus.

On wood, h. 0,23; w. 0,245. From the Vatican Library, Glass case H, VII, VIII, n. 74, 75.

Sienese School (XIV century).

13. The apparition of Castel Sant'Angelo. — Pope St. Gregory the Great, when Rome was devastated by the plague in 593, carried the image of the Virgin in procession through the streets: on reaching the Mausoleum of Hadrian he beheld an Angel hovering over the building in the act of sheathing his sword and singing the *Regina Coeli*. It is said that after this miraculous occurrence the plague ceased. Since that date the tomb has been known as Castel Sant'Angelo. The Pope is represented on his knees, wearing a white mitre and with an aureole; he is preceded by a cleric bearing a small white standard and is assisted by two prelates. Behind are some of the faithful, men and women, all kneeling. On the left is the Castle represented as a fortress with a towers, three stories high. On the battlemented top of the tower, the winged angel, in the guise of a warrior, his head encircled by an aureole, raises the sword with his right hand, and holds the sheath in the left. On the right is a church with three doors, near another battlemented edifice.

In the background, the walls of the city are seen and behind them the line of mountains.

On wood, h. 0,35; w. 0,53. From the Vatican Library, Glass case K, II, n. 194.

Sienese School (xiv century).

LORENZETTI'S SCHOOL.

14. Episods in the lives of St. Anthony the Abbot and St. Paul the Hermit. — On the right is St. Anthony walking in the mountains, where he meets a centaur, symbol of the wild loneliness of the place. On the left, the Saint, prone on the ground, is being beaten by two winged devils, whilst a third devil holds him by means of a hook. On the summit of a rock, to the left, rises a fortress girt with a turreted wall. The sky is gilded.

15. Episods in the life of St. Anthony the Abbot and St. Paul the Hermit. — In a mountainous country are perceived cells hewn out of the rocks. St Anthony sets out to seek St Paul, the first Hermit. The meeting between the two saints is depicted on the left side of the picture, high up, in front of a hut. Lower down, in front, St. Anthony, seated, divides with Paul, kneeling before him, the single piece of bread brought by a crow, which is seen flying down again with a second piece of bread in its beak. In the centre, St. Anthony is seen walking through the mountains to his cell, but seeing, to his great surprise, angels bearing to heaven the soul of St. Paul, turns back and finds the Saint kneeling in his cell in the attitude of prayer, but already dead; with the help of two lions he buries him (see *Legenda aurea*).

On wood, h. 0,29; w. 0,405. From the Vatican Library, Glass case L, IV, V, n. 185, 186.

Sienese School (xiv century).

16. The Crucifixion; St. Nicholas (?) and St. Lucy (or St. Agatha); St. Anthony the Abbot and St. Catherine of Alexandria; The Annunciation (triptych). — In the centre is represented the Crucifixion. Christ is fastened with three nails to the cross, supported on a footrest, with the legs draun up the arms raised and dropping blood; the head, encircled with the aureole, reclines on the right shoulder. At the top of the cross, on a red ground, is the inscription in gold letters I. N. R. I. At the sides of the cross are two Angels flying, one of whom receives in a chalice the blood flowing from the Redeemer's side. Below, the Magdalen in a green dress and red mantle clings desperately to the cross. On the left, the Virgin is standing in a red dress and blue mantle edged with gold, her eyes raised and hands uplifted to her Son. On the right, St. John, bare footed, in a red mantle and green tunic, with armes hanging down and hands clasped in pain, looks at the Christ.

The left panel. — Under a trilobate arch St. Nicholas (?) stands in pontifical dress, with a closed red boof in the right hand, which is raised towards the Crucified, and the crosier in the left hand. At his left, also standing, is St. Lucy of Syracuse (or St. Agatha) with flaxen hair, clothed in a simple red gown, girdled at the waist. She holds in her right hand a closed book from which hangs a seal and in the left the dagger of her martyrdom. In the cusp of this panel the angel Gabriel is represented at half length in a red garment adorned with gold, with the arms crossed on the breast and a palm in the left hand; he has long wings stretched out on high.

The right-hand panel. — St. Anthony the Abbot, with a long beard, leans with his right hand on his staff and holds a closed book in his left. He turns his gaze towards St. Catherine who stands near him, in a golden-flowered dress and violet her dress strewn with golden flowers an mantle, with a closed book in her left hand and a palm in her right, the regal diadem

on her head; under her feet the wheel of her martyrdom. In the cusp the Virgin of the Annunciation half length, in a red robe embroidered in flowers of gold and a blue mantle, an open book in her left hand hanging down and the right hand on her breast. All the figures have the heads encircled with the aureole. The background is gold.

On wood, the central part: h. 0.66; w. 0.29; the panels, h. 0.66; w. 0.165. From the Vatican Library, Glass case F, XIII, n. 64. At the back are stamped ornamentations, impressed on plaster, with two figures of Saints in the doors.

Florentine School (xiv century).

IN THE MANNER OF LORENZO DI NICOLÒ.

17. The Annunciation. — The Virgin is kneeling under a portico, before a stand on which rests a book of prayers. The Angel is kneeling under the arch of the portico, with his arms crossed on his breast, his head bowed. At the back, on the left, is the Virgin's bed chamber. Above, on the gilt sky, is the dove of the Holy Ghost.

18. The Nativity. — In the manger build amongst the rocks lies the Divine Infant who is kept warm by the proximity of the ox and ass. The Virgin is seated near, her hands joined in prayer. On the left are the kneeling shepherds; on the right sits St. Joseph, his head resting on his hand. Above, Angels are flying in a golden sky.

On wood, h. 0.345; w. 0.255. From the Vatican, Glass case E, XI-XII, n. 50, 51.

Sienese School (xiv century).

19. St. Anthony the Abbot in adoration. — The Saint is kneeling, with clasped hands, near the little chapel of his hermitage, in the act of praying to the Eternal Father who appears in the heavens and blesses him. In the mountainous landscape a grotto is seen in which a lion is crouching; beneath the grotto is a spring of water. In the distant background is a wood.

20. The death of St. Anthony the Abbot. — With the same background as the preceding picture St. Anthony is seen lying dead on the ground, surrounded by five monks reciting the prayers for the dead. In the distance, in small size, the Saint is being carried to heaven by two angels.

On wood, h. 0,26; w. 0,26. From the Vatican Library, Glass case O, IV, V, n. 108, 109.

In the manner of Giovanni da Ponte.

21. Events in the life of St. Anthony the Abbot. — Meeting of St. Anthony the Abbot with St. Paul Hermit. On the left the two saints fraternally embrace before a door opening in the rock. On the right St. Anthony buries St. Paul in a grave dug by lions. In the centre St. Anthony is disappearing amongst the mountains, carrying on his shoulders, as a relic, the winding sheet of the deceased.

On wood, h. 0,315; w. 0,565. From the Vatican Library, Glass case M, IV, n. 79.

22. Events from the life of St. Anthony the Abbot. — On the left St. Anthony stands talking to a hermit looking out of the window of his cell among the mountains, who seems to hear with surprise the news being communicated to him by the Saint. A little further St. Anthony, in the act of taking the communion, turns round affrighted because the earth has opened behind him and is vomiting flames. On the right the Saint, at the door of his cell, has fallen to the ground and is being beaten by two demons, whilst a third, with a lighted torch, tries to set fire to his habit. These flames may symbolise the sickness called « St. Anthony's fire » against which the intercession of the Saint is invoked.

On wood, h. 0,585; w. 0,315. From the Vatican Library, Glass case M, V, n. 80.

23. The death of St. Anthony the Abbot. — The scene may be considered as divided into two parts. On the left the Saint is seen in his cell, seated on his bed, his hands crossed on his

breast, giving up his last breath, surrounded by his monks. Overhead the Saint is carried to heaven by angels. On the right, two lay brothers bear the Saint wrapped in a winding sheet, whilst a priest in a cope, followed by four friars and assisted by three clerics, one with the cross and two with torches, recites the prayers for the dead and blesses him with the aspersory. In the background is the outside of a church with bifurcated windows in the Gothic style, a stretch of sky with a tree spreading above a wall.

On wood, h. 0,575; w. 0,315. From the Vatican Library, Glass case M, VI, n. 81.

Florentine School (XIV century).

IN THE MANNER OF THE GERINI.

24. The Madonna and Child and Saints. — The Virgin is seated on a throne with a high back, decorated with purple and gold, and her head is surrounded by a great gold nimbus. She is turning to the right towards her Divine Son, seated on her knee, to whom she is offering the breast. The Infant Jesus is naked, covered in part by a cloth, embroidered in flowers and gold. At the sides of the throne are disposed six figures, three on each side; four saints and two angels. On the left: Mary Magdalene with a vase of myrrh and a palm; St. Catherine of Alexandria with a book, palm and the wheel of her martyrdom. On the right: Saint Apollonia with the pincers and a book; St. Dorothy with a book, a bunch of flowers and a garland on her lap. The two angels in front, are kneeling and each in the act of offering a golden vase of white lilies to the Virgin. On the golden step is represented a « Pietà »: the naked Christ in the centre between the Virgin and St. John, who are accompanied by two saints bearing spices. All half length.

On wood, h. 1,15; w. 0,58. From the Vatican Library, Glass case L, III, n. 184.

Florentine School (XIV cent.).

IN THE MANNER OF THE GERINI.

25. St. Paula. — The Saint is represented standing, dressed in the habit of the Poor Clares, right three-quarter face, an unrolled manuscript in her right hand on which is written: COGI | TIS . ME | O PAVLA . TEVST | OCHIVM | INMO | CARIT | AS . XPI | ME . CO | NPELLIT . QVOBI | S . DVDV | M . TRAC | TA TIB | LOQ . C | ONSVE | VERA | . On a gold background, round the head of the Saint are the words *SCA PAULA*.

On wood, pointed arch, h. 0,94; w. 0,35. From the Vatican Library, Glass case J, VII, n. 209.

26. St. Eustochium (daughter of St. Paula). — The Saint is represented standing, slightly turning to the left, with fair hair encircled by a little diadem, dressed in a white robe, with a mantle embroidered with tendrils and buds. In her right hand she holds a branch of lilies, in the left an open roll on which are the following words: AVDI . FILI | A . EVIDE | ETINCLI | NA . AV . REM . TV | A . ET . O | BLIVIS | CERE . POPVL | V TVVM, ET DOM | V . PAT | RIS . TV | I . ET COC | VPISC | ET . REX | DECO | REM T | VVM . On a gold ground round the Saint's head is the inscription: *SCA EVSTOCHIVM*.

On wood, pointed arch, h. 0,95; w. 0,36. From the Vatican Library, Glass case J, VIII, n. 210. The picture is a pendant of the preceding picture: both were perhaps originally the two side panels of a triptych.

Simone Martini.

Born at Siena in 1284, died in 1344. He was a disciple of Duccio Boninsegna: emancipating himself from the prevailing Byzantine style, he was the first Sienese master to feel strongly the new ideals of Gothic art. He worked principally at Siena, where he had many disciples and imitators, and at Pisa, Florence, Orvieto and Avignon.

27. The Redeemer giving His blessing. — The half length figure of the Redeemer is represented entirely from the front. He wears a red mantle over a greenish tunic, decorated with embroideries representing oriental letters. The right hand is

lifted up in blessing in the Greek manner; the left, hanging, down, seems to rest upon a globe. Around the head is the cruciform nimbus. The background is gold and has been recently restored.

On wood, h. 0.39; w. 0.29. From the Vatican Library, Glass case B. III, n. 3.

Lippo Memmi.

Born at Siena and died there in 1357. He was a follower of his brother-in-law Simone Martini and formed himself on his school. He worked principally at Siena and San Gimignano.

28. The Crucifixion. — Christ hangs on the cross, with arms stretched out and head hanging down. On either side of Christ are two flying angels; below, at the foot of the cross, Mary, who has fainted, is being cared for by pious women. The Magdalen, in purple, with long fair hair, dishevelled, is stretching over towards the Virgin. Behind the group of women is Longinus on horseback, in the act of fixing his lance in the Redeemer's side. On the right of the cross, St. John stands, looking piteously at the fainting Virgin. Near him are some soldiers, both horse and foot. The background is gold and terminates in a pointed polylobate arch. The little predella is divided into six compartments by six columns surmounted by trilobated arches. In each division is figured a Saint: St. John the Baptist, St. John the Evangelist(?), St. Francis of Assisi, St. Louis of Toulouse, St. Catherine of Alexandria, St. Dorothy. In the cusp of the picture, in a polylobated circle, is represented the pelican; at the sides of the circle: St. John the Evangelist with the eagle and St. Luke with the ox.

On wood, h. 0.590; w. 0.280. From the Vatican Library, Glass case H, VI, n. 73. This picture is probably the centre part of a triptych. Traces of the hinges, to which the doors were attached, still remain. Berenson, Siren and Perkins unanimously attribute this work to Lippo Memmi.

The School of Lippo Memmi.

29. The Crucifixion. — Christ hangs on the cross, to which He is fastened by three nails. From the Redeemer's hands, feet and side, blood flows abundantly. The head is bent down. The

Magdalene, kneeling, embraces the cross with passionate grief. On the left the Virgin is on the point of fainting in the arms of the pious women who support her, assisted by St. John. On the right is a group of Pharisees, soldiers and people, together with Longinus and the Centurion, who are distinguished from the others by the polygonal nimbus. The background is gold.

On wood in the shape of cusp, h. 0,510; w. 0,245. From the Vatican Library, Glass case P, II, n. 122. The authorship of this wood painting is somewhat discussed, some (Mason Perkins) being inclined to attribute it to the hand of one of Giotto's disciples, many others to Bernardo Daddi, others (O. Siren) believe they recognise the touch of Lippo Memmi.

Sieneſe School (XIV cent.). (or BERNARDO DADDI?).

30. Legend of St. Stephen, proto-martyr. - The stoning of St. Stephen. — The Saint is kneeling on the right ſide of the painting, his bare head encircled by a nimbus; he wears a green mantle, embroidered in gold round the neck. His hands are joined before his face which is ſtreaming with blood. Behind him are four young miſcreants, violently flinging ſtones at him. On the left Saul, with a mantle thrown over his left arm, points to the Saint with the firſt finger of the right hand. In the background is a mountainous country and a gilded ſky.

31. St. Gamaliel appears to St. Lucian. — St. Lucian lies, clothed and with long hoſe his head, ſurrounded by a halo, turned to the left, on a purple bed within a room. St. Gamaliel appears on the left, ſuſpended the air, in his head alſo with a nimbus; a golden rod in his right hand is ſtretched out towards St. Lucian pointing to four baſkets on the ground before the bed which ſymboliſe the ſepulchres of the four Saints. Two of theſe baſkets contain white roſes and represent the martyrdom of St. Gamaliel and St. Nicodemus; of the others, one contains purple flowers and represents that of St. Stephen, whiſt the fourth contains a reddiſh matter, like ſaffron, in ſign of the purity of Abiba (ſee *Legenda Aurea: Vita di S. Stefano protomartire e rinvenimento del Corpo di Santo Stefano*).

32. The burial of the bodies of St. Stephen, St. Gamaliel, St. Nicodemus and St. Abiba. — The bodies of the four Saints lie in a row, each one in a coffin resting on the ground, on the right side of the painting. Their heads are surrounded by the nimbus and just above are the baskets already described. Around the dead, four men are digging the earth for the burial. There are present at the scene two bishops, two Saints with the halo, various and some of the faithful.

33. The translation of the bodies of the Saints. — Two deacons in dalmatics go first, followed by three personages, two of whom are mitred bishops; one of them a nimbus. Six others in holy orders follow, three on each side of the catafalque; which is borne on their shoulders and draped in green, embroidered in gold flowers. One of the bearers has the nimbus. Behind the catafalque are seen the heads of some of the faithful who follow the funeral procession.

34. The priest Lucian recounts his vision to John, the Patriarch of Jerusalem. — The Patriarch of Jerusalem is seated on a throne on the right in a room. He is clothed in purple, holds his left hand on an open book lying on his knee, and stretches out the right towards Lucian, who kneels before him with the halo encircling his head, his left hand on his breast and the right uplifted, in act of speaking. On each side of the throne, as assistants of the Patriarch, are two tonsured monks. Behind Lucian stands another tonsured youth, as assistant to the Saint, in an attitude of distress, with his hands crossed on his breast. The base of the throne is decorated with alternate octagons of red and black, bearing the imperial eagle.

35. The body of St. Stephen reunited in Rome to that of St. Laurence. — The bodies of the two Saints have just been laid in one coffin, under a kind of baldacchino supported on slender columns, by two Cardinals. Both have the gold nimbus and wear dalmatics. Around the sepulchre stand, in an attitude of adoration, the Patriarch with the halo and tiara, wearing a blue *cappa magna* richly adorned; the Emperor of the East; a third Cardinal with the red hat; a bishop; some dignitaries of

the Imperial court and various of the faithful. On the extreme left is seen, supported by an aged woman, Eudoxia, daughter of the Emperor Theodosius, who was delivered from a devil who tormented her at the moment that the bodies of the two Saints were reunited (see *Legenda aurea*, loc. cit.). A black winged demon issues from her mouth.

36. The second translation of the bodies of the Saints. — The catafalque is borne on the shoulders of six men in holy orders, amongst whom a Cardinal, preceded by two deacons. The Patriarch, the Emperor of the East, several bishops and some of the faithful follow. The background is gold.

37. The worship given to the sepulchre of S. Stephen and St. Laurence. — Under a shrine, supported by columns, with a parapet in front and flanked by two other shrines with pointed arches, is seen on the ground the white sarcophagus, round which some of the faithful, amongst whom some are lame and infirm, kneel in prayer. On the left, under the shrine, two bearded men, with cloths on their heads, stand talking, one of them pointing with his left hand to the sepulchre of the Saints. From the central ceiling hangs a lamp.

On wood, h. 0,305; w. 0,265. From the Vatican Library, Glass case C, VI-XIII, n. 18, 25.

Crowe and Cavalcaselle (*Gesch. d. Ital. Mal.*, Deutsche Ausg., II, 292) attribute these pictures to Pietro Lorenzetti; Witzum and Suida to Bernardo Daddi. A. Venturi (*L'Arte*, 1906, p. 450) attributes them to the painter who worked with Giotto at Assisi and on the *pala* of St. Peters, at Rome, a master who much resembles Bernardo Daddi, with whom he has been confused (see *Storia dell'Arte Ital.*, VII, p. 486). Von Meyenburg and Berenson attributed them to Ambrogio Lorenzetti (cfr. Pinacoteca di Siena, n. 73). Berenson has since, we believe, modified his opinion. Siren attributes them to an artist between Ambrogio Lorenzetti and Bernardo Daddi, but nearer the latter. F. Mason Perkins inclines to the opinion of Siren, but finds the influence of Ambrogio Lorenzetti prevailing.

School of Giotto (xiv century).

38. Four Saints. — The four figures are represented in small dimensions, standing full face one beside the other. They represent from left to right St. Margaret with a book in her left and

a cross in her right hand; St. Magdalene clothed in skins, with hands joined in the attitude of prayer; St. Catherine with a book in the left and the palm of martyrdom in the right hand and St. Clare with a book in the left and a lily in the right hand.

On wood, h. 0,125; w. 0,145. From the Christian Museum (not in case), n. 262.

Florentine School (xiv-xv century).

39. The Virgin and Child. — The Virgin is represented half length, covered with a great white mantle, holding in her arms the Divine Child, who wears a little red tunic and is in the act of withdrawing the mantle from His Mother's face. The background is gold.

On wood, h. 0,16; w. 0,11. From the Christian Museum (not in case), n. 274.

Tuscan School (xiii century).

40. The Crucifix. — Christ is fastened to the cross with four nails, the head is surrounded by a large nimbus in high-relief, cross-marked, the large eyes are open, the hair brown and thick, the beard scanty. The form of the cross, with the arms ending in transverse pieces, is that characteristic of the Byzantine Crucifixes of the xiii century. In spaces at the sides are represented the Virgin and St. John in an attitude of grief. In the four round pieces, of which traces remain in the lateral arms of the cross, were represented, probably, the four Evangelists. In the golden nimbus are remains of the legend: IESVS NAZARENVS REX IVDEORVM.

On wood, h. 1,04; w. 0,74. From the Vatican Library, Glass case A, II, n. 219. On the back there are traces of the image of another Crucifix, painted on canvas stuck on the wood. This Crucifix was intended to be carried in processions.

Giovanni Bonsi of Florence.

There are no biographical notices of this painter, of whom the following is the only known picture.

41. The Virgin and Child with four Saints. — In the central part of this polyptych the Virgin is represented seated on a

rich throne of Gothic style; her dress is red and her mantle blue; she bears on her left arm the Divine Child, clothed in a golden tunic, holding a goldfinch in His left hand. The background is gilt. In the left panels are represented St. Onuphrius, the hermit, and the bishop St. Nicholas. The former is completely naked, with the exception of a few fig leaves, his hair and beard are very long and white and his body hairy; he leans on a rude stick; in the background are a rocky country and two trees arranged symmetrically at the sides on two mounds sparsely covered with plants. St. Nicholas wears an ample red mantle, his mitre on his head, a book in his left hand on which rest three golden balls and the crosier in his right. In the panels on the right are represented St. Bartholomew and St. John the Evangelist. St. Bartholomew carries a book in his left hand and in his right the knife with which he was flayed. St. John the Evangelist is in the act of writing the Gospel. In the cusps are represented the Redeemer blessing and four Saints. On the central step is written: *A. D. M.CCCLXXII. Iohes. Bonsi. De Florentia. me. pinsit.*

On wood, h. 1,65; w. 2,32. From the Store rooms of the Vatican Palace.

School of Giotto (xiv century).

42. The Crucifixion — “*Noli me tangere* „ — On the upper part is portrayed in the centre the cross, to which Jesus Christ is fastened with three nails. Angels, weeping, fly around the cross. The Magdalene, prostrate, embraces and kisses the Redeemer's feet. On the left is the fainting Virgin, supported by pious women. On the right St. John, with clasped hands, looks grief-stricken at the Magdalene. Laterally to the principal group, before a shrine, are St. Paul on the left and St. Peter on the right, represented full face and, standing, the former with a closed book in the left and a sword in the right hand; the latter with an open book in the left hand and the keys in the right. In the lower compartment of the picture, the Magdalene is kneeling, with hands stretched out, at the feet of the Redeemer who

carries a white standard with a red cross and stretches the right hand towards the Magdalene. On the left the Maries, bearing vases of sweet spices, turn from the empty sepulchre on which an Angel is seated, and look towards the Redeemer. In the distance is mountainous country. All the figures have the halo. Background of gold.

On wood, h. 0,580; w. 0,395. From the Vatican Library, Glass case E, VI, n. 45. This originally, perhaps, constituted the middle part of a triptych.

Sienese School (xiv century).

IN THE MANNER OF PIETRO LORENZETTI.

43. "Regina Virginum",. The Virgin enthroned with the Infant Jesus and various Saints. — This panel painting is divided into three rows, one above the other, each of which is divided into many compartments. In the middle one the Virgin is represented seated on a rich throne in the Byzantine style. Her blue mantle is decorated with gold, a golden star is on her left shoulder, and in her right arm she holds the Divine Babe, wearing a red tunic, who stretches His hands towards the maternal bosom. At the sides of the throne are two Angels, one on each side. In the two lateral compartments: St. Catherine of Alexandria and St. Mary Magdalene. In each of these compartments is represented a cherub. The upper row is divided into four compartments. In the two central ones are the Archangel Gabriel and the Virgin of the Annunciation: in the two lateral, St. Agnes and St. Lucy. In the lower row, also divided into four compartments, are represented, commencing from the left: St. Margaret, St. Dorothy, St. Isabella. St. Agatha.

On wood, h. 0,365; w. 0,240. From the Vatican Library, Glass case E, X, n. 49.

Sienese School (xiv century).

IN THE MANNER OF THE LORENZETTI.

44. Four Saints. — From left to right: St. Francis with a book in his left hand and the cross in his right, the tunic, open at the side, to show the wound of the stigmata. St. John the

Baptist with a roll in his left hand, the right lifted in the attitude of preaching. St. Louis of Toulouse, in episcopal robes, with the mitre, the crosier and a great black mantle covered with golden *fleurs de lis*: at his feet kneels the little figure of a Cardinal donor. St. Julian of Cilicia with the palm, sword and red standard. All the figures are represented full face and standing.

On wood, h. 0,145; w. 0,245. From the Christian Museum (not in case), n. 250.

School of the Marches (end XIV century).

45. The Pietà. - The Nativity. — This painting is divided into two compartments, one above the other. In the upper one Christ is represented half length, in a kind of shrine, naked to the waist, His hands crossed on his breast. At the sides are two Angels in adoration. In the lower part the Virgin kneels in adoration before the Infant who lies on the ground, on which is spread a white sheet. Behind the Virgin is St. Joseph, with clasped hands, also in the attitude of adoring. Near the Child are two kneeling Angels.

On wood, h. 0,395; w. 0,290. From the Vatican Library, Glass case F, IX, n. 60.

Florentine School (XIV century).

46. The Madonna and Child. — The Virgin is represented seated on a throne decorated with slender twisted columns: she is completely wrapped in a black mantle, edged with gold, and lovingly clasps in her arms the Divine Child dressed in a red tunic. The background is gold.

On wood, h. 0,19; w. 0,16. From the Christian Museum (not in case), n. 257.

Florentine School (end XIV century).

47. The Annunciation. — The Virgin is seated on a little throne to the right, with clasped hands and head lifted towards heaven. Before her is the Angel with hands joined on his breast and unfolded wings. The scene takes place in the Virgin's room, the upper part elegantly decorated with arches. From a round window enters the divine light that radiates from

the figure of the Eternal Father, which appears outside, on high. Background gold.

On wood, h. 0,20; w. 0,15. From the Christian Museum (not under glass), n. 232.

School of the Marches (xiv century).

48. The Madonna and Child. — The Virgin is seated on a cushion embroidered in gold placed on the floor on a red-flowered carpet. She wears a red robe and black mantle and is engaged in swaddling the Divine Infant, whom she holds in her arms. Behind the divine group is hung a purple cloth, adorned with lilies, with ornamental insertions. The background is gold and terminates above in a polybolate cornice.

On wood, h. 0,225; w. 0,280. From the Vatican Library, Glass case B, II, n. 2. According to an ancient opinion, of little value, which may be read at the back of the picture, the author was believed to be Guido da Siena.

Florentine School (xiv cent.). TADDEO GADDI (?).

49. St. Dominic raises Napoleone Orsini from the dead. — The young noble, Napoleon Orsini, is twice represented. First, lying dead on the ground, stretched on a pall embroidered in gold, clothed in a long rose coloured vestment, with red sandals, his uncovered head on a purple cushion, his hands crossed on his breast. Second, kneeling, in the act of prayer and of thanksgiving to the Saint for his restored life. On the right is a group of women, both kneeling and standing, fervently praying; in one of them, having her profile towards us and all dishevelled, is seen the mother of the deceased. On the left, St. Dominic, accompanied by another friar, blesses the dead youth; near to him stands Cardinal Orsini, uncle of the dead youth, followed by his household, amongst whom is a shield bearer who holds the fatal horse by the bridle. The gold background is restored.

On wood, h. 0,295; w. 175. From the Vatican Library, Glass case S, II, n. 155.

Venetian School (xiv century).

50. Four Saints. — The Saints are represented half length, in two rows, one above the other. In the upper row, on the left, St. John the Baptist, with the cross in his left hand and a

lamb lifted up in the other; on the right, St. Anthony the Abbot with a roll in his left hand and the right leaning on a staff in the form of a T. In the lower row are St. Louis IX of France (or St. Henry, Emperor?) in royal robes with the sword in his right hand; on the right, St. Catherine of Alexandria, also in royal robes, with a crown on her head, a closed book in the left, and the instruments of her martyrdom in the right hand. Around the head of each is the halo. The background is gold, recently restored.

On wood, h. 0,30; w. 0,225. From the Vatican Library, Glass case X, V, n. 92.

Florentine School (XIV century).

51. The Assumption. — The Virgin is seated, full face, her hands joined in the attitude of prayer clothed entirely in white, with a veil on her head and a nun's wimple. She has the gold nimbus and is depicted in a lozenge supported by six winged angels, three on each side, who are clothed in different colours, the heads bearing diadems and encircled with a halo. Below is the empty sepulchre.

On wood, h. 0,414; w. 0,264. From the Vatican Library, Glass case C, VI, n. 16.

School of Giotto (XIV century).

52. The Crucifixion. — In the centre of the composition stands the cross, formed of rough wood, surmounted by the inscription I. N. R. I. and by a disc in which is the usual representation of a pelican, tearing open her breast to feed her young. Christ hangs on the cross, the blood flowing abundantly from His wounds. The Magdalene kneels at the foot of the cross. The Virgin falls fainting into the arms of the holy women, and St. John, with clasped hands, looks mournfully at the Redeemer. Behind him comes the sponge-bearer. In the back are soldier and armed men, amongst whom is the Centurion Abenadar who bears testimony to the divinity of Christ. The background is gilded.

On wood, h. 0,265; w. 0,265. From the Vatican Library, Glass case R, I, n. 137. O. Siren believes this picture to be the work of a Romagnolo, disciple of Giotto.



Fig. 4. - School of Giotto. The Crucifixion (n. 54).

Florentine School (end of XIV century).

53. The Redeemer. — Christ is depicted standing in a white robe and blue mantle, in the act of leaving the sepulchre, which is hewn out of the rock. He advances majestically, bearing in His hand a great standard on which is the sign of the Cross. The background is gold.

On wood, h. 0,38; w. 0,25. From the Vatican Library, Glass case E, IX, n. 48.

School of Giotto (XIV century).

54. The Crucifixion (fig. 4). — This composition is divided into two compartments, one above the other. In the upper division, Christ hangs on the cross, at the foot of which kneels the Magdalene kissing the Redeemer's feet. Near her is the fainting Virgin, supported by holy women. On the opposite side St. Francis of Assisi on his knees, with his arms lifted up in desperation towards Christ. Behind him is St. John the Evangelist, with raised hands, clasped; also St. John the Baptist. The background is gilt.

In the lower compartment St. Peter is seated in the middle, clothed in pontifical vestments, with a rich cope, tiara and white gloves, lifting his right hand in blessing, whilst the left holds a book that is resting on his knees. On the step is the inscription: *S. PETRVS APOSTOLVS*. On his right sits St. Paul, holding the sword with both hands. Underneath is written: *S. PAVLVS APOSTOLVS*. On the left is St. Louis of Toulouse with the crosier in his right hand and a closed book in the left. Beneath are the words: *S. LVDOVICVS FILIVS CARLI*. Near him on the right, a little higher up, is seen a white mitre, embroidered in gold.

On wood, h. 0,40; w. 0,24. From the Vatican Library, Glass case D, IX, n. 36. This painting was attributed by Berenson to Giotto himself. Other critics (Mason Perkins, Siren) consider it the work of a disciple, perhaps, according to Siren, a Romagnolo.

Sienese School (?) (xiv century).

55. The Deposition. — The cross with the inscription: I. N. R. I. is in the centre of the composition. At the foot of the cross the Virgin, seated on the ground, is fainting in the arms of the Maries, at the right of the dead body of her Son, which is supported by other holy women, assisted by Nicodemus and Joseph of Arimathea, who are represented standing on the right. The Magdalene, prostrate, stretches out a hand towards the face of Christ. The background is gold.

On wood, h. 0,24; w. 0,20. From the Vatican Library, Glass case F, XI, n. 62. To be compared with n. 56.

School of Giotto (xiv century).

56. The Deposition. — In the centre of the picture is the cross, from which Christ is being taken down, supported by Joseph of Arimathea, who is mounted on a ladder leaning against the cross itself. The Virgin standing, assisted by the Magdalene, receives in her arms the body of her Son. On the opposite side, Nicodemus takes the nails from the feet of Christ and St. John stands behind him between two holy women dressed in mourning garments.

On wood, h. 0,195; w. 0,215. From the Vatican Library, Glass case F, X, n. 61.

Agnolo Gaddi (?).

Son of Taddeo Gaddi, born at Florence after 1333; he was a disciple of Taddeo, his father. He belonged to the great family of the disciples of Giotto. He painted at Florence and at Prato. His greatest works are the frescoes, illustrating the story of the Cross, in the choir of the Church of Santa Croce at Florence. He died at Florence in 1396.

57. Events from the life of St. John the Evangelist. — These are three pictures in the form of a triptych. In the centre St. John the Evangelist is represented drinking poison from a golden cup (see *Legenda Aurea, Vita di S. Giovanni Evangelista*). Behind him is an old man who points to the Saint, and before him is

a beardless youth, who looks compassionately at him. In the centre of the scene, a man with a long black beard, his head veiled, is talking to a young man who makes signs of surprise. On the left lie two youths, poisoned, having been condemned to death as criminals; a man bends forward to spread the Saint's mantle over them, in order to bring them back to life. In the background are some buildings and some rocks. The sky is gilded. In the right hand picture is depicted St. John, naked to the waist, in a cauldron of oil that is built into a massive furnace, beneath which a man blows up the fire with a bellows. On the left is the Emperor (Domitian) clothed in purple, with the sceptre in his hand, talking to a bystander. On the opposite side are two soldiers with lance and shield. Above, an angel flies towards the Saint, bearing him the palm of martyrdom. On the left is a castellated wall and a gate (the Porta Latina). The sky is gold. In the left hand picture, St. John, issuing from a temple, flies towards heaven, stretching out his arms towards the Redeemer, who is seen between three Saints. Below, three men, one of whom has fallen to the ground, gaze with stupefaction at the wonderful event.

On wood, h. 0,23; w. 0,43. - h. 0,23; w. 0,30; - h. 0,23; w. 0,19. From the Vatican Library, Glass case D, X, n. 37.

Niccolò di Pietro Gerini (?).

Matriculated in the art of painting in 1368, died in 1445. Together with Lorenzo di Niccolò, his son, he assisted Spinello Aretino, carrying the style of Agnolo Gaddi and of Spinello himself on into the xv century, together with Parri di Spinello, with Pietro Nelli di Ruballa and the Bini.

58. The Madonna and Child, St. John the Baptist and St. Catherine. — The Virgin is represented, seated, in a robe richly decorated with gold, and a blue mantle. The Child Jesus is seated on her lap and holds a bird in His left hand. On the left stands St. John the Baptist, pointing with his right hand to the divine group and holding the cross in his other. On the right is St. Catherine of Alexandria with a crown on her head and

bearing a book and the palm of martyrdom. The background is gold.

On wood, h. 0,865; w. 0,49. From the Vatican Library, Glass case B, IV, n. 4.

This painting has some affinity with the works of Mariotto di Nardo and Lorenzo di Niccolò (see O. SIREN, *Gli affreschi nel Paradiso degli Alberti - Lorenzo di Niccolò e Mariotto di Nardo*. - *L'arte*, 1908, p. 179).

Florentine School (xiv century).

IN THE MANNER OF AGNOLO GADDI.

59. The Blessed Virgin as Queen of the Virtues. — The Virgin is represented standing, full face, in a violet dress covered with golden flowers and a blue mantle. She stands on rich red carpet with golden flowers; in her left hand she holds a book bound in red. The Holy Spirit hovers over her head in the form of a dove, glittering with gold. Eight figures of small size are seen at the sides of the Virgin, four on each side, disposed as follows: on the left Charity, Faith, Hope and Prudence; on the right Strength, Humility (?), Temperance and Justice. The background is gold.

On wood, h. 1,06; w. 0,563. From the Vatican Library, Glass case C, I, n. 13.

In the manner of Niccolò di Pietro Gerini.

(MARIOTTO DI NARDO?).

60. God the Father with His Son and the Saints. — The Eternal Father, seated on a throne, holds with both His hands the cross on which His Son is crucified. A skull is at the foot of the cross. At the sides of the throne kneel, on the left: St. Francis of Assisi and a woman saint; on the right: St. Mary Magdalene and a saint, portrayed as an old bearded man (St. Anthony the Abbot?). The ground work is gold and in the form of a pointed arch.

On wood, h. 0,865; w. 0,49. From the Vatican Library, Glass case B, V, n. 5. Cfr. O. SIREN, *op. cit.* at number 58.

Sieneſe School (xiv century).

61. The reſurrection of Lazarus. — On the right of the compoſition Lazarus is repreſented ſtanding within the ſepulchre, his body bound with burial cloths. Before him are his two ſiſters wrapped in mantles, the halo round their heads, praying to Chriſt, who ſtands before them holding out a hand towards Lazarus. The Redeemer holds a ſcroll in His left hand with theſe words: *Beat... mud... (Beati mundo corde?)*. The words *Lazare, veni foras* are ſeen iſſuing from the lips of Chriſt towards Lazarus. The twelve diſciples and others ſtand round the Redeemer; one of them, dreſſed in white and ſtanding near the grave, has his fingers to his noſe.

On wood, h. 0,52; w. 0,39. From the Vatican Library, Glass caſe B, VI, n. 6. Siren attributes this painting to a Piſan maſter who worked under the influence of the Sieneſe ſchool.

Florentine School (xiv century).

62. The Paſſion of Jeſus Chriſt. — Triptych. In the central part, in the upper diviſion, is repreſented the Crucifixion. Chriſt hangs on the croſs, whiſt the Virgin is fainting in the arms of the holy women. St. John is ſtanding, his arms ſtretched out in an attitude of grief. The ſponge-bearer looks up towards Chriſt and Longinus has the ſpear driven into His ſide. Around the croſs are various Roman ſoldiers. In the lower diviſion is the Laſt Supper of the Apoſtles. On the ſide panels are repreſented the following events: on the left, the prayer in the garden, the kiſs of Judas, Chriſt ſhown to the people, Chriſt mocked. On the right: Chriſt lying dead on the Virgin's knees, the journey to Calvary, Chriſt bound to the column, Chriſt ſcourged. In the predella are ſix Saints, half length: St. Paul, St. Onuphrius, St. Jerome, St. Auguſtine, St. John the Evangelist, St. Mary Magdalene. The backgrounds are gilded.

On wood; central part, h. 0,90; w. 0,44; the ſide panels, h. 0,90; w. 0,22; predella, h. 0,10; w. 0,49. From the Vatican Library, Glass caſe D, I, n. 28.

Florentine School (xiv century).

63. Four Saints. — The Saints are depicted half length, within squares, in two rows, one above the other. In the upper row from the left: St. Augustine (?) with a brown beard and the mitre, the crosier in the right and a closed book in the left hand, embroidered episcopal gloves, purple cape: at the right, St. Julian (?) or St. Galganus (?): a beardless youth with a white skull cap, green robe and white gloves, engaged in sheathing his sword. In the lower row, on the left: St. Paul in a white mantle, with a sword in his right and a book in his left hand; on the right: the Archangel Michael holding a long lance in the right hand and a large cross-marked white shield in the left, bears on his head a diadem of fire: his wings also are of flame. All the heads of the figures are surrounded by a diadem.

On wood, h. 0,390; w. 0,395. From the Vatican Library, Glass case E, I, n. 40.

Sieneſe School (beginning of xv century).

64. St. Nicholas (?) and St. Mary Magdalene. — The first is painted in pontifical garments with a book in the left and a crosier in the right hand. The second is wrapped in a red cloak with a palm in her left and a golden vase filled with fire in her right hand.

65. St. Catherine of Alexandria and St. Margaret (?). — The first has the wheel of martyrdom and the palm. The other, a book in the left and a cross in the right hand.

On wood, h. 0,14; w. 0,13. From the Christian Museum (not under glass), n. 243, 244.

Florentine School (?) (xiv century).

66. The Crucifixion. — Christ hangs from the cross, His head bending slightly forward, the blood flowing freely from His wounds. St. Dominic kneels at the foot of the cross. At its

sides stand the Virgin and St. John in an attitude of grief. Two angels are flying on either side of Christ. The background is black.

On wood, h. 0,325; w. 0,225. From the Vatican Library, Glass case F, XIV, n. 225.

Florentine School (xiv-xv century).

67. The Nativity of the Virgin. — St. Anne lies on a bed in a room with a blue ceiling strewn with gold stars, hung with a green curtain studded with gold flowers. The bed, raised from the floor by a plinth, is covered with a red coverlet. A young serving-maid stands near St. Anne fanning her. In front, a nurse, seated on the ground near a basin, holds the new-born child in her arms, whilst another woman dries it. At the door of the room, on the outside, two women, hand in hand, talk together; one of these bears on her head a basket covered with a white cloth. The sky is gold.

On wood, h. 0,411; w. 0,335. From the Vatican Library, Glass case C, V, n. 17.

Lorenzo Monaco.

Don Lorenzo Monaco, belonged to the order of the Camaldolesi in the Convento degli Angeli at Florence, was born towards 1370. He worked from 1390 to 1425, principally in Florence. His style bears the impress of Giotto, of Agnolo Gaddi, of Spinello Aretino. He was a faithful follower of the xiv century painters. After the beginning of the xv century, he, to a certain extent, heralded the Angelico. He was a very perfect miniaturist. According to Vasari he died at 55 years of age.

68. Events from the life of St. Benedict. — *St. Benedict delivers a monk from the temptations of the devil and saves the life of a young monk.* This painting contains two scenes. In the first, on the left, is seen the interior of the church of the monastery, where six Benedictine monks, amongst whom are St. Benedict and St. Maurus, distinguished from the others by the nimbus, stand singing the Divine Office. Near them is a high reading desk on which is an Antiphonary. A young novice is leaving the church, his habit being pulled by a little demon.

St. Benedict delivers him from temptation by striking him with a little wand. In the second part of the picture St. Benedict is seen standing and blessing a young monk who walks towards him on a sack lying on the ground and held by another monk who kneels behind. A wall half in ruins is visible at the back of the group, under which the little monk had been buried by the falling stones.

On wood, h. 0,30; w. 0,65. From the Vatican Library, Glass case S, XI, n. 164.

School of Umbria and the Marches

(xv century).

69. Works of Mercy: 1. Giving food to the hungry. — A mendicant is seated at table in a gentleman's house, which has bifurcated Gothic windows. The master of the house prepares food and a woman advances from the right with a plate of eatables in her hand. The beggar has a halo round his head to indicate that he represents Christ, who said: « What you have done to the poor, you have done to me ».

On wood, h. 0,37; w. 0,30. From the Vatican Library, Glass case M, VII, n. 82.

70. Works of Mercy: 2. Giving drink to the thirsty, and 4. Entertaining Pilgrims. — In this picture are united the two above named works of mercy. On the right a gentleman on the steps of his palace, holds a jug in his left hand and with his right offers a glass to a young pilgrim, whilst another pilgrim is raising a glass to his mouth. Both the pilgrims have the nimbus. A servant is coming out of the door of the palace, and is about to descend the stairs, carrying another jug on his shoulder. On the left, behind the stairs, is seen another pilgrim with the halo, carrying a sack on his shoulders, who comes to claim hospitality. He has the characteristic shell in his hat like the first pilgrim.

On wood, h. 0,37; w. 0,295. From the Vatican Library, Glass case M, VIII, n. 83.

71. The Works of Mercy: 3. Clothing the naked. — Under the portico of a castellated edifice, a gentleman, assisted by a servant, is engaged in putting clothes on a half naked beggar, who stands before him in an attitude of supplication, his hands clasped, his head encircled with the aureole. The servant carries other garments on his shoulders and under his arms.

On wood, h. 0,375; w. 0,295. From the Vatican Library, Glass case M, IX, n. 84.

72. The Works of Mercy: 5. Assisting the sick. — An old man lies on a bed, assisted by the master and mistress of the house. The former is giving him a drink. Another man approaches from the right, leading the doctor by the hand. In the back is a portico and some buildings against the golden sky. The sick man has the nimbus.

On wood, h. 0,375; w. 0,30. From the Vatican Library, Glass case M, X, n. 85.

73. The Works of Mercy: 6. Visiting those in prison. — In a courtyard surrounded by a castellated wall is a little cell with two arches, closed with a grating, within which is a prisoner, his head encircled with a halo. A traveller, a sack on his shoulders, shakes the hand of the prisoner through the bars. Behind, between the arches, a jailer watches the scene.

On wood, h. 0,295; w. 0,375. From the Vatican Library, Glass case M, XI, n. 86.

74. The Works of Mercy: 7. Burying the dead. — Cistercian monks are laying in a coffin a dead man wrapped in a winding sheet, his head encircled with the halo. On the left, a priest holds the standard of the Order, whereon is painted the Madonna of Mercy, surmounted by a crucifix. On the left other monks assist at the scene. In the background is seen the outside view of a church against a gilded sky.

On wood, h. 0,37; w. 0,30. From the Vatican Library, Glass case M, XII, n. 87. Siren attributes these pictures to the school of Lorenzo Monaco.

School of Lorenzo Monaco.

75. Martyrdom of St. Laurence. — The Martyr, whose head is surrounded by the nimbus, lies naked on the gridiron, whilst an executioner heaps fuel on the fire and another turns the Saint over on the gridiron. On the right an unbearded youth looks on with horror at the atrocious torture; on the other side is a soldier with lance and shield. In the background is a castellated wall.

On wood, h. 0,19; w. 0,60. From the Vatican Library, Glass case F, III, n. 54.

76. Events from the life of St. Margaret. — The holy maiden is guarding the sheep of her foster-mother in a hilly country. The young Olibrius goes to meet her, followed by his groom leading a white horse. Behind the Saint are two soldiers, one of whom carries a large shield with a Moor's head painted on it.

On wood, h. 0,195; w. 0,305. From the Vatican Library, Glass case F, IV, n. 55.

77. Death of St. Margaret. — The decapitated Saint has fallen forward, her hands still clasped; the head surrounded by a halo lies on the ground, severed from the body; from the neck of the Saint blood flows abundantly. Before her is the executioner, his back turned, looking impassibly on his victim. Three armed men assist at the scene, of whom one, on the left, bears a large shield with the letters S. P. Q. R.

On wood, h. 0,19; w. 0,39. From the Vatican Library, Glass case N, V, n. 56.

These three paintings constitute the predella of the picture in three compartments attributed to Lorenzo Monaco, which is preserved in the Museum of the Louvre (n. 1348), and which represents St. Laurence, St. Agnes and St. Margaret; it came from the Campana collection.

Lorenzo Monaco.

(see biographical sketch at n. 68).

78. The Crucifixion. — Within a polylobate lozenge is represented in the centre Christ nailed to the cross; the Virgin and St. John sit at the foot of the cross in an attitude of grief. Behind

the Virgin is Longinus in helmet and armour, armed with a dagger and a sword, having in his hand a long lance bathed in the blood of Christ. Other soldiers are behind him. On the opposite side, behind St. John, is represented the Centurion with a sword in his left hand and the right uplifted, pointing to Christ, whilst his head is turned towards a group of soldiers standing near. At the sides two rocks stand out against a gold background.

On wood, h. 0,325; w. 0,565. From the Vatican Library, Glass case D, II, n. 14.

In the manner of Giovanni da Milano.

79. The Ascension. — The Redeemer is represented standing on a cloud, robed in blue and a white mantle. Gathered together beneath, in the attitude of adoration, are the Virgin, the twelve Apostles and two angels. The background is gold.

On wood, h. 0,730; w. 9,355. From the Vatican Library, Glass case E, VIII, 47. The background and frame have been recently re-gilt. Lanzi attributed this picture to a Florentine Camaldolese of the school of Taddeo Gaddi. Siren believes it to be the work of Giovanni da Milano. Berenson and Mason Perkins attribute it to Lorenzo Monaco.

Giovanni del Biondo.

Giovanni del Biondo belongs to the numerous band of painters of the Florentine-Orcagna school, together with Jacopo and Matteo di Cione, younger brothers of Andrea Orcagna, Nardo di Cione and Puccio di Simone. He was influenced by Nardo and by Andrea di Cione; he signed a picture at Figline (1392) and another at the Galleria di Siena (1377) and is the author of the reredos of the altar in the Rinuccini Chapel of Santa Croce.

80. The Virgin and Child with Saints (*Regina Sanctorum*). — The Virgin is represented in regal garments, holding in her arms the Divine Infant. Behind the Virgin two angels hold a curtain of purple with golden flowers. Both the head of the Virgin and of the Child are encircled with a nimbus, richly worked in gold. On the left are St. Stephen the proto-martyr, St. Anthony, St. Laurence and St. Francis; on the right Mary Magdalene, St. Catherine of Alexandria, St. Catherine of Siena and St. Clare. In a cloud, above the Virgin's head, is an angel

who is purifying the lips of the prophet Isaias with a live coal. In the upper corners are the Archangel Gabriel and the Virgin of the Annunciation. At the foot of the Virgin's throne are a half-moon and two coats of arms. In the little predella is a human skeleton covered with insects, worms, toads, lizards, at which a bearded old man, who is on his knees, is pointing. Another man, also on his knees, appears frightened by the sight.

On wood, h. 0,75; w. 0,44. From the Vatican Library, Glass case E, VII, n. 46. Consult the writings of Suida and Count C. Gamba.

In the manner of Lorenzo Monaco.

81. St. Anthony the Abbot and St. Paul the Hermit. — St. Anthony approaches amongst the rocks, leaning on a staff, on his way to meet St. Paul, who is almost completely hidden in his grotto, where he holds an open book in his hands. In the rocky background is a wood. This composition is framed in a polybo-late form.

On wood, h. 0,245; w. 0,225. From the Vatican Library, Glass case S, III, n. 156.

In the manner of Lorenzo Monaco.

82. The Manger. — In the centre is seen a grotto hewn out of the rock, the entrance to which is protected by a large roof. At the back are the ox and the ass at the manger. In front the Child Jesus lies naked on the ground; on the left the Virgin kneels in adoration, on the right St. Joseph is sitting, his head resting on his hand. Behind in the rocky country is seen, on the left, the angel announcing the good news to the shepherds. The sky is gold.

On wood h. 0,320; w. 0,595. From the Vatican Library, Glass case H, IV, n. 71. Siren believes this to be of the school of Lorenzo Monaco. Benson and Mason Perkins attribute it to Lorenzo Monaco himself.

Florentine School (xv century).

83. The Angel appears to St. Joachim. — In a mountainous country St. Joachim is represented sitting on the ground, his head lifted to listen attentively to the words of the Angel flying

towards him. On the left a shepherd, surrounded by his flock, and assisted by a dog, also gazes up towards the divine apparition. Far off, on the right, is beheld, within a castellated city, St. Anne, towards whom an angel is flying. The sky is golden.

84. The flight into Egypt. — The Virgin, bearing in her arms the Divine Infant, rides on an ass towards the gates of a turreted city. St. Joseph, with a bundle on his shoulders, follows the divine group on foot. At the back, on a mountain, is a palm tree which bends towards the Virgin as if offering its fruit. The sky is golden.

Both on wood, h. 0,38; w. 0,35, in hexagonal form. From the Vatican Library, Glass case E, III, IV, n. 42, 43. Siren likens these two works to the style of Giovanni del Biondo.

Giovanni da Ponte.

Information in regard to Giovanni da Ponte is rather dubious. Perhaps he may be identified with the painter Giovanni di Marco di Santo Stefano who flourished between 1376 and 1437, the author, together with Smeraldo di Giovanni, of the frescoes of the Cappella Scali in the Santa Trinità of Florence (1434). Vasari, discoursing on the life of Giovanni da Ponte, probably confuses under this one name the works of several painters all called Giovanni.

85. The Annunciation, Louis saint and King and St. Anthony of Padua. — Triptych. In the centre part the Virgin is represented sitting near a kneeling-desk on which lies a book of prayers where is written: *Audiam quid loquetur in me Dominus Deus: quoniam loquetur pacem in plebem suam et super [sanctos suos ...]*. She is in an attitude of surprise at the apparition of the Angel, who kneels before her and offers her a lily. Above are represented the Holy Trinity in the persons of the Eternal Father, the Child Jesus with a cross, and the Holy Spirit, in the form of a dove, which is flying towards Mary. In the predella, within three circles, are depicted: the dead Christ, the Virgin and St. John, with the following inscription: *HOC FIERI FECIT ANGELUS DE ACTIS DE TUDERTO APOSTOLICE CAMERE NOTARIUS*. On the left hand panel St. Louis is represented in pontifical garments, with the mitre and crosier; at his feet lies the royal

crown. Below, on the predella, is inscribed the words: s. LUDOVICUS REX FRANCORUM. ANI. DNI MCCCCXXXV. On the right hand panel St. Anthony of Padua stands with a missal in the left and a flame in the right hand. Below is the inscription: s. ANTONIUS • DE • PADVA • DIE XXVI • MARTII.

On wood, h. 1,270; w. 1,420. From the Vatican Library, Glass case Q, I, n. 475. For recent researches on Giovanni da Ponte consult especially those of C. GAMBA in the *Rassegna d'Arte*, 1904, p. 177 et seq.; PIETRO TOESCA, *Umili pittori fiorentini del principio del 400 in Rassegna d'Arte*, 1904, p. 49 et seq.; A. VENTURI, *Storia dell'Arte Italiana*, VII, 26.

School of the Marches (xv century).

86. The Virgin and Child with four Saints.—Triptych. The Virgin is depicted in the central part seated on a throne, in a red dress and blue mantle, holding in her arms the Divine Babe clothed in a red tunic. Four Angels, at the sides of the throne, stretch a large crimson cloth, worked in golden flowers, behind the Virgin. The background is gold. On the left hand panel are represented St. Aconcio and St. John the Baptist. The former wears a violet tunic strewn with flowers of gold, his hands joined in prayer; the latter is covered with hair and is enveloped in a wide red mantle; in his left hand he holds a cross on which are the words: *Ecce Agnus Dei, ecce qui tollit*, etc. On the right hand panel are St. Margaret and St. Mary Magdalene. The first has a book and cross, with the dragon under her feet; the second, all in red, bears in her hands the vase of perfume. The backgrounds of gold are in the form of a cusp.

On wood, central part, h. 1,39; w. 0,75; the sides, h. 1,30; w. 0,73. From the Store rooms of the Floreria Apostolica. This picture is most likely the work of a painter from the Marches in the beginning of the xv century, who was no stranger to the new style introduced into this school by Gentile da Fabriano.

In the manner of Niccolò di Pietro Gerini.

87. The coronation of the Virgin.—Christ and the Virgin are seated on clouds within a lozenge with golden rays, encompassed by eight cherubim. The Virgin, arrayed in white with golden flowers, her arms clasped on her breast, bends towards

her Son who places the crown on her head. At the sides of the lozenge at the base, are eight Saints, four on each side. On the left: St. John the Baptist, St. Bartholomew, St. Margaret and a Saint in deacon's orders. On the right: St. Peter, St. Paul, St. Augustine, St. Gallanus. On the front, in the centre, two kneeling Angels play respectively on the psaltery and violin. On the step of the predella are represented half length: the dead Christ, the Virgin and the Magdalene, St. John the Evangelist and St. Francis of Assisi. At the ends of the step are coats of arms not identified.

On wood, h. 1.16; w. 0.64. From the Vatican Library, Glass case J, IV, n. 206. The picture was formerly attributed to Spinello Aretino.

Sienese School (XIV century).

88. St. Peter. — The Saint is represented half length, full face, in pontifical garments, the tiara on his head, a book in his left hand, with the right hand lifted in the act of blessing.

On wood, h. 0.66; w. 0.38. From the warehouses of the Vatican Palaces.

Niccolò di Pietro Gerini (?).

89. The Virgin and Child with Saints. — Mary is seated in the centre with the Divine Child standing on her knees, His waist covered with a thin veil. At the sides of the throne stand, on the left: St. John the Baptist, St. Catherine and an Angel; on the right: St. Peter, another Saint and an Angel. In front, at the foot of the throne, are two kneeling angels, each offering a vase of flowers. The background is gilt, in the form of a pointed arch decorated with polylobate arches.

On wood, h. 0.76; w. 0.48. From the Vatican Library, Glass case I, II, n. 212.

Bernardo Daddi.

(see biographical sketch at n. 5).

90. The Virgin (The "Magnificat",). — The Virgin is represented full face and half length, in a rich red garment, with golden flowers and a blue mantle also edged with gold. She stretches her right hand forward, beyond the parapet on which

she is leaning, and holds an open book in the left on which can be seen the words: *Magnificat anima mea Dominum et exultavit spiritus meus in Deo salutari meo, Quia respexit hum...* The background is gold richly diapered.

On wood, h. 0,725; w. 0,330. From the Vatican Library, Glass case M, I, n. 76.

Sienese School (xiv century).

IN THE MANNER OF LIPPO MEMMI.

91. St. Dominic, St. Peter the Martyr and St. Thomas of Aquinas. — Triptych. In the centre St. Dominic stands, full face, clothed in the habit of his Order, with a branch of flowering lily in his left and a closed book in his right hand. On the left hand panel St. Peter the martyr is painted in the same dress as the founder of his Order; he is standing and holds in his hands a little palm and a closed book. He is turned towards the right of the central part. On the right hand panel St. Thomas of Aquinas stands, front view, holding before him, with both hands, an open book. The backgrounds are gilt. The frame is modern.

On wood: the central panel, h. 0,31; w. 0,10; the side panels, h. 0,23; w. 0,07. From the Vatican Library, Glass case M, XI, n. 98.

Sienese School (end of xv century).

92. The Virgin and Child, the Annunciation and Saints. — Triptych. In the centre is represented the Virgin, half bust, with the Divine Infant, who kisses and embraces her tenderly. The head of the Virgin is covered with a golden mantle with black flowers, it is surrounded by a gold nimbus on which are seen the words: *AVE MARIA GRATIA PLENA DOMINUS TECUM*. The Eternal Father is giving the blessing from above. In the left hand panel are St. John the Evangelist and St. Margaret; above, the Archangel of the Annunciation. On the right panel are St. Catherine of Alexandria and St. John the Baptist; above is the Virgin of the Annunciation. The backgrounds are gilt and richly decorated in diaper work.

On wood: centre, h. 0,440; w. 0,240; sides, h. 0,525; w. 0,155. From the Vatican Library, Glass case E, II, n. 41.

School of Giovanni da Milano (xiv century).

93. The Supper in the house of the Pharisee. — In a hall of Gothic architecture, Jesus sits at table, the right side of His face turned towards Simon, who stands before Him. Two Apostles sit opposite to Him. The Magdalene, kneeling, passionately kisses the Saviour's feet. Christ, the Apostles and the Magdalene, all have the aureole.

On wood, h. 0,24; w. 0,32. From the Vatican Library, Glass case D, VI, n. 33.

94. The Crucifixion. — In the middle of the composition Jesus hangs on a great black cross, without the usual inscription. The Magdalene, in purple and with dishevelled hair, prostrates herself to embrace the feet of the Redeemer. On the left stands the Virgin, seen in profile, her head covered with a large blue mantle, her arms extended in desperation towards Jesus. On the right is St. John, full face, his right hand uplifted, his features convulsed with grief.

On wood, h. 0,24; w. 0,52. From the Vatican Library, Glass case D, VII, n. 34.

95. "Noli me tangere ,,, — At the left is Jesus clothed all in white, a spade in His right hand, the left stretched out towards the Magdalene who, in a purple garment, kneels with hands outstretched towards the Redeemer. On the right is the tomb with open doors. At the back a mountainous landscape with palms.

On wood, h. 0,24; w. 0,34. From the Vatican Library, Glass case D, VIII, n. 35.

Vitale da Bologna (xiv century).

Vitale Cavalli, called Vitale da Bologna or Vitale delle Madonne, was a disciple of Franco Bolognese and followed the teaching of the miniaturists; he worked in Bologna from 1320 to 1359 and is looked on as the head of the Bologna school of painting of the xiv century. The picture Gallery of Bologna preserves a work of his dated 1320.

96. The Virgin and Child. — The Virgin is represented full face, half length, in a rich blue mantle, star-sprinkled in gold.

On her arm she holds the half naked Child, only partially covered with a thin red mantle. Jesus is turning towards the right, engaged in blessing a group of flagellants, kneeling in adoration. Two of these carry the scourge and another the cross. The background is richly designed and gilt and terminates at the top in a polylobate arch. Beneath, under the Virgin, is read in large letters: VITALIS DE BONONIA F.

On wood, h. 0,96; w. 0,68. From the Vatican Library, Glass case K, I, n. 193 (see CROWE u. CAVALCASELLE, *Gesch. d. Ital. Mal.*, II, 372; also R. BALDANI, *La Pittura bolognese nel 300* (in *Documenti e Studi* edited by the R. Deput. di Storia patria for the Romagna, vol. III, p. 456, Bologna 1909) and F. FILIPPINI, *Vitale da Bologna* (in *Bollettino d'Arte*, January, 1912).

School of Bologna (xiv century).

97. St. James the Great. — Represented in a bust, full face, blonde beard and long hair, the missal in his left hand and a pilgrim's staff in the right. Background gold.

98. St. Mary Magdalene. — Represented in a bust, purple mantle, long dishevelled hair on the shoulders, the vase of sweet perfumes in her right hand and a book in the left. Background gold.

On wood, h. 0,57; w. 0,43. From the Vatican Library, Glass case F, I, II, n. 52, 53.

School of Bologna (xv century).

99. The Scourging. — Our Lord is depicted standing, full face, the body naked, covered only at the waist by a thin white cloth, the arms fastened behind the back to a spiral column. The head has around it a large gold nimbus. The breast is lacerated by the blows furiously given Him by two executioners who with brutal and bloody faces stand at His side. In the background is the wall of a house with two windows.

On wood, h. 0,565; w. 0,435. From the Vatican Library, Glass case B, I, n. 1. According to Siren this picture, once attributed to Bonamico Buffamacco, is the work of a native of Bologna of the first half of the xv century, perhaps Michele Lambertini or Pietro Lianori,

Jacopo Avanzi da Bologna.

This artist, who must not be confused with Jacopo Avanzi da Verona, worked at Bologna at the end of the XIV century; very few of his works have been preserved, but some are to be found in the Picture Gallery of Bologna and a signed panel in the Colonna Gallery in Rome.

100. The funeral of St. Francis. — St. Francis is laid on a catafalque of reticulated work. The head is encircled with the halo. The side, hands and feet bear the marks of the stigmata. Many religious crowd round the bier. Two clerics carry lighted torches, another the cross, a fourth the aspersion; a religious, with an open book in the left hand and the thurible in the right, recites the prayers for the dead and waves incenses over the corpse. On the left a youth in red stands bowing with joined hands at the feet of the Saint. Amongst the crowd is a Dominican Friar. One of the Franciscans holds a card with the inscription: *O Francisce Sancte Christi cuius animam vidit Discipulus angelis ferre in cellum* (sic).

On wood, h. 0.83; w. 0.71. From the Vatican Library, Glass case N, 1, n. 88.

School of Giotto (XIV century).

101. The story and Martyrdom of St. Barnabas (?). — Panel in polygonal form divided into two parts. Perhaps the events pictured here relate to the Apostle St. Barnabas, against whom the sorcerer, Elimas, stirred up a furious rising in the island of Salamina, where the Jews dragged him through the streets and burnt him alive (see *Legenda aurea*, cfr. PISTOLESI, *Il Vaticano*, vol. III, wood engraving LXXVII). In the upper part, on the right, the Saint is seen praying before an altar. On the left the same Saint is kneeling at the feet of a prince, seated on a throne and surrounded by his courtiers. In the lower division, on the left, the Saint, followed by two executioners, touches the head of a woman, whom he perhaps cures, to the great astonishment of a man who stands near her. On the right the Saint is led to execution and thrust into the flames. The backgrounds are gold.

On wood, h. 0.50; w. 0.50. From the Vatican Library, Glass case I, 1, n. 211. This was formerly attributed to Squarcione. It is the work of a disciple of Giotto, probably of the Paduan School.

School of Giotto (xiv century).

(Northern Italy).

102. The Passion of Jesus Christ. — The painting is divided into various compartments. Above, on the left, Jesus is represented kneeling against the cross, whilst the Virgin, accompanied by the holy women, gives Him her blessing. An executioner with a shield, on which are the letters S. P. Q. R. tries to remove Mary from her Son. Longinus, on horseback, followed by other armed men, points out the cross. Above, on the right, Christ is being stripped by ruffians; a ladder is leaning against the cross: on the opposite side are Longinus on a horse and Mary with the holy women, weeping. The central part of the picture is occupied with the scene of the Crucifixion. Christ is fastened to the cross, at the foot of which the soldiers crowd; the Virgin falls fainting into the arms of the holy women; St. John carries his mantle to his face with a gesture of profound sorrow. On each side of this scene are St. John the Baptist and St. Paul. In the lower division: the taking down from the cross, the laying in the tomb, the Maries at the sepulchre. The backgrounds are gilt.

On wood, h. 0,54; w. 0,66. From the Vatican Library, Glass case F, XII n. 63.

Lorenzo di Niccolò (xiv century).

He was the son of Niccolò di Pietro Gerini and worked with his father at Prato in 1392. He belonged to the long line of artists who followed in the steps of Agnolo Gaddi. In his work is found a mingling of the features of Agnolo Gaddi and Niccolò di Pietro Gerini.

103. St. Nicholas delivers three knights from death. — Three youths kneel in the centre prepared for decapitation. St. Nicholas, bishop of Myra, accompanied by four holy men, arrests, with both his hands, the long sword of the executioner about to strike the blow at the first of the three cavaliers. Behind the headsman are many Romans, foot and horse soldiers. At the

back is a mountainous country and a city surrounded by a castellated wall on the left. The sky is golden.

On wood, h. 0,55; w. 0,355. From the Vatican Library, Glass case E, V, n. 44. See O. SIREN, *Gli affreschi nel Paradiso degli Alberti, Lorenzo di Niccolò e Mariotto di Nardo* (in *L'Arte*, 1898, p. 179).

Giovanni del Biondo (end of XIV century).

(see biographical sketch at n. 80).

104-105. Various Saints in adoration. — These are two pictures of the same size, each terminating in the upper part in polybulate arches. In the first are depicted: St. Bartholomew, St. Francis, St. Stephen, St. Catherine, St. Clare, St. Leo the Great, Charlemagne and other Saints. In the second: St. John the Baptist, St. Lawrence, St. Nicholas, St. James, St. Andrew, St. Peter, St. Paul, St. John the Evangelist, St. Jerome, Moses, Elias, St. Gregory the Great, St. Augustine and other Saints.

On wood, h. 1,36; w. 1,00. From the Vatican Library (not under Glass).

Italian-Cretan School (XVII century).

106. The twelve Festivals of the Church. — This painting is divided into twelve squares, in which, beginning from the left on the upper part are represented the following subjects: *The Presentation of Mary in the Temple, the Annunciation, the Nativity, the Baptism of Christ, the raising of Lazarus, the entrance of Jesus Christ into Jerusalem, the Crucifixion, the Resurrection, Pentecost, the Ascension, the Transfiguration, the death of the Virgin.*

On wood, h. 0,57; w. 0,10. From the Christian Museum, n. 302. On this and the other pictures of the Byzantine School which follow, consult especially A. MUNOZ, *L'art byzantin à l'Exposition de Grottaferrata*, Rome, 1906.

Emanuele Zanfurnari (XVI century).

107. The burial of St. Ephraim. — In the front is represented the deceased lying on a slab of red marble; around him in attitudes of grief are his companion hermits. From all points monks are seen to arrive to render the last homage to their brother. At the sides, behind, are two rocks, in which have been built

various grottos inhabited by the hermits, who discourse together, pray, read or are intent on various labours. In the centre runs a stream and on its bank rises a column on whose summit stands a stylite whose food is handed to him by means of a basket attached to a rope. Over all, an angel carries to heaven the soul of the dead man in the form of a child. The golden sky bears the inscription: *ἡ τοῦ ἁγίου Ἐφραίμ Σύρου Κοίμεσις*. On the place where lies the deceased, we read the painter's signature: *Ἑμμανουήλου τοῦ Τεανφουννάρι Χεῖρ*.

On wood, h. 0,53; w. 0,46. From the Christian Museum, n. 304. This picture has enjoyed great celebrity, as at one time it was believed to be of the x century (Bottari), then of the xi (D'Agincourt); even recently of the xiv (Kallab, 1900). See A. Munoz, *op. cit.*, p. 34-38, fig. 14.

Grecian art (xvi cent.). ITALIAN-CRETAN SCHOOL?

108. The death of the Virgin. — The Virgin lies on a bed, before which burns a taper. The Apostles stand round in an attitude of profound sorrow carrying out the funeral service. Beyond the bed, in the centre of the composition, Christ stands surrounded by a glory of angels, who are holding the soul of the Virgin, in the form of a child, in their hands, wrapped in a sheet. In the background are some edifices, two angels flying towards heaven and the rays of a divine light.

On wood, h. 0,52; w. 0,27. From the Christian Museum, n. 291. See Munoz, *op. cit.*, p. 45.

Neo-Grecian School (xvii century).

109. St. John the Baptist. — The Baptist is represented standing on the left, clothed in skins and a coarse mantle, his beard and hair rough, his feet encased in sandals. In his left hand he holds a cross and a roll. In the background, rocky country with few trees; near him the mystic lamb crouches; at the foot of a tree is an axe in allusion to the words attributed to the Baptist in the Gospel of St. Matthew (III, 10): « For now the axe is laid to the root of the trees. Every tree therefore that doth not yield good fruit, shall be cut down, and cast into the fire »

On wood, h. 0,22; w. 0,18. From the Christian Museum, n. 268.

Russian art (xvi century).

110. St. Nicholas and events in his life. — The Saint, half length, is in the centre, clothed in rich garments, his head encircled with a nimbus, a book in his left hand. Around are depicted sixteen episodes of his life.

On wood, h. 0,67; w. 0,55. From the Christian Museum, n. 305. This is a beautiful example of a Russian Icon ornamented with rich plates of cast metal. The inscription on the back informs us that it was painted in the time of the Godounoff, in the second half of the xvi century. See Muxoz, *op. cit.*, p. 61.

Italian-Cretan School (xvi century).

111. Christ the Redeemer, with the sign of the cross. — This is a bust of the Redeemer, seen full face, the head surrounded by an aureole with the sign of the cross on a background of gold, pictured in the style derived from monumental portraying in mosaic.

On wood, h. 0,12; w. 0,10. From the Christian Museum, n. 283.

Italian-Cretan School (xvi century).

112-113. St. Ephraim and St. Anthony. — Diptych. The first named Saint is portrayed standing, clothed in a tunic with the hood on his head, a closed roll in his hand. The second is also standing and with an open roll in his left hand whilst the right is lifted in the act of blessing in the Greek style.

On wood, h. 0,17; w. 0,12. From the Christian Museum, n. 275, 276.

Italian-Cretan School (xvi century).

114. Christ and the Samaritan. — In front Christ is seen seated. Before Him the Samaritan woman stands with her pitcher resting on the edge of the well; this has the form and the decorations of the true Venetian style (the Italian-Cretan art having been started on the Adriatic shore). At the back another woman advances towards the well to draw water; still further behind are the Apostles.

On wood, h. 0,15; w. 0,12. From the Christian Museum, n. 267.

ROOM II.

THE MELOZZO DA FORLÌ ROOM.

(VARIOUS SCHOOLS).



Fig. 5. - Room II. - The Melozzo da Forlì room.

Phot Felici.



ROOM II.
THE MELOZZO DA FORLÌ ROOM.
 (VARIOUS SCHOOLS)

Fra Angelico (FRA GIOVANNI DA FIESOLE).

His proper name was Guido di Pietro and he was born in 1387 at Vicchio nel Mugello; in 1407 he entered the convent of the Dominicans at Fiesole. As a painter he formed himself on the works of Stauina, Orcagna and Masolino. He worked at Cortona (between 1409 and 1418), at Fiesole (1418-36), at Florence (1436-46), at Orvieto (1447) and at Rome (between 1446 and 1455). He died at Rome 1455.

115. The Virgin in glory, St. Dominic and St. Catherine. — The Virgin in a red dress and blue mantle, lined with yellow, is seated on a throne: her left arm supports the Infant Jesus, the right bears a lily. At the left, in the foreground, is St. Dominic and at the right St. Catherine, both kneeling at the foot of the throne; four Angels are in adoration on the steps. The background is gold.

On wood, h. 0,23; w. 0,18. This comes from the Bisenzio Collection. Given to Pius IX in 1872 in exchange by Lord Dudley. It formed part of the old Vatican Picture Gallery. Venturi adjudges this painting to the period between 1418 and 1486.

Fra Angelico.

(see biographical sketch in preceding number).

116. Events from the life of St. Nicholas of Bari (fig. 6). — The first section is devoted to three consecutive incidents in the life of the Saint. On the left is represented the birth

of St. Nicholas. Beneath a balcony decorated with festoons opens the room in which is seen the mother of the Saint who lies on a bed with a blue coverlet, looking lovingly at her babe, who, just born, lifts himself up miraculously in the basin which the



Phot. Anderson.

Fig. 6. - Fra Angelico.

Events from the life of St. Nicholas of Bari (n. 116).

handmaid has prepared for his bath. In the central part, the Bishop of Mirra preaches from a pulpit in the street, near the entrance of a church. On the ground, all strewn with flowers of various colours, kneel some pious women, attentively listen-

ing to the words of the Bishop; some men are standing by. Amongst the latter is the young St. Nicholas, his hair golden, his robe red, his head encircled with the halo; to him the Bishop predicts that he will, one day, be made a bishop. On the right is the open door of a room; in it are seen the three poor sisters, lying in bed, at the foot of which is seated their father, sad and anxious in regard to the future of his children. St. Nicholas, now a young man, throws into the room, through the bars of the window, a purse containing dowries for the young girls.

The second section is devoted to the representation of two other episodes in the life of the Saint: on the left St. Nicholas, now an adult, stands talking to an imperial minister who has come to collect from the people an exorbitant tax on grain; the grain multiplies miraculously in the sacks which some men are unloading. On the right St. Nicholas appears in the clouds in the midst of a luminous halo, to save a boat from shipwreck; some persons are kneeling in the boat, their hands joined in prayer. A marine monster flounders in the waves.

On wood, each h. 0,63; w. 0,33. These two histories are part of the predella of a large picture painted by the Angelico for the chapel of St. Nicolò del Guidolotti in the church of St. Dominic at Perugia. The third panel of the predella and the other parts of the pala are preserved in the picture Gallery of Perugia. This picture was painted about 1437, during the Angelico's sojourn at Florence; it was taken to Paris in 1797 and remained there until 1815. It made part of the old Vatican Picture Gallery.

School of Fra Angelico (xv century).

117. The Nativity of Jesus Christ. — At the entrance to a cave, dug out in a rocky country, is seen on the ground the Divine Infant, naked, lying in a ray of gold. The Virgin is kneeling in prayer before her Son. St. Joseph is seated on the opposite side in contemplation. At the back of the cave are the ox and the ass. On the right, in the background, is a castellated gate to indicate the city of Bethlehem. A choir of angels, flying overhead, form a crown over the cave.

On wood, h. 0,235; w. 490. From the Vatican Library, Glass case P, IX, n. 128.

118. The adoration of the Magi. — On the left the Virgin is seated before the cave, with the Child Jesus on her knees, assisted by St. Joseph. One of the Kings, prostrate on the earth, hands gifts to the Child; another bows down reverently; the third, a younger man, advances with a vase in his hand. The royal cortege is completed by five men, a dwarf, two horses and a camel. In the background is a hilly country with the turreted walls of Bethlehem. A golden star shines in the heavens.

On wood, h. 0,225; w. 0,410. From the Vatican Library, Glass case P, IX, n. 129.

119. Jesus in the Temple. The Transfiguration. — This picture is a double composition. In the first, on the left, Jesus, as a boy, disputes with the doctors in the temple of Jerusalem. On the right Jesus, all clothed in white and surrounded by a golden light, is represented on the top of a mountain, His arms wide open, between the prophets Moses and Elias, floating in the air in an attitude of adoration. At the foot of the mountain St. Peter and two other Apostles lie prostrate.

On wood, h. 0,225; w. 0,410. From the Vatican Library, Glass case P, X, n. 130.

120. The entry of Christ into Jerusalem. — Jesus Christ, riding on an ass, is journeying towards the battlemented walls of the city. His right hand is raised in the act of blessing, and he is followed by the Apostles bearing palms and branches of olive. Some devout people come to meet the Redeemer and some children spread their garments on the ground. In the background is a hilly country interspersed with trees.

On wood, h. 0,235; w. 0,490. From the Vatican Library, Glass case P, XI, n. 131.

School of Ghirlandaio (xv century).

121. The Nativity of Jesus Christ. — The Divine Child lies naked on the ground, His waist covered with a transparent veil. Before Him the Virgin is kneeling with joined hands in the attitude of prayer. On the opposite side St. Joseph also is kneeling in adoration. Above, a group of angels bear a large inscription with the words: GLORIA IN EXCELSIS ... with musical

notes. From the mouth of the Divine Child proceed the words: EGO SUM LUX MUNDI. Near the Virgin is written: VENIENT GENTES ADORARE DOMINUM. The background is gold.

On wood, h. 0,45; w. 0,42. From the Vatican Library, Glass case O, XVI, n. 120. This panel is probably the work of Sebastiano Mainardi (see CROWE u. CAVALCASELLE, *Gesch. d. Ital. Mal.*, III, 259).

School of Fra Angelico.

122. St. Francis receiving the stigmata. — In a mountainous country, representing the mountain of Alvernia, the Saint is kneeling on the ground with raised hands looking up on high, the rays from the fiery Seraphim appearing in the sky striking down on him. Towards the right, a little friar, sitting on the ground near the door of a cell, seems dazzled by the divine light.

On wood, h. 0,275; w. 0,330. From the Vatican Library, Glass case Q, V, n. 179. BERENSON (*Flor. Paint.*, p. 102) attributes this little picture to Fra Angelico.

Benozzo Gozzoli.

Benozzo di Lese, called Gozzoli, was born in 1420 at Florence. A pupil of Fra Angelico, he followed the master to Rome to work in the Vatican, and to Orvieto. Then he painted by himself at Montefalco, Perugia, Florence (1459), San Gimignano (1463-1468) and lastly at Pisa (1469-84). He died at Pistoia in 1497.

123. The Virgin giving the girdle to St. Thomas. — The Virgin is seated on the clouds in the midst of a glory of music-making angels, and is offering with both hands the girdle to St. Thomas, who kneels humbly at her feet, towards the left. Beneath the Virgin is the empty tomb, from which spring many coloured flowers. In the predella are depicted six episodes of the Virgin's life: Birth, Espousal, Annunciation, Nativity of Jesus Christ, the Circumcision, the death of the Virgin. There are three saints on the lateral pilasters.

On wood, h. 1,33; w. 1,64; predella, h. 0,35; w. 1,10. Painted for the church of San Fortunato near Montefalco. This is one of the first works of Gozzoli, executed about 1450, after the manner of the Angelico. The space above the step which we see is said to have been used to give Communion to the enclosed nuns. This was part of the Lateran Picture Gallery.

The Umbrian-Florentine School (xv century).

(School of Piero della Francesca).

124. St. Francis receiving the stigmata. — The Saint is kneeling in the middle of the picture, clothed in a white tunic, his hands open and raised, his head encircled with the aureola, his ecstatic gaze turned towards heaven, where the Crucified appears amongst the clouds. From the wounds of Christ dart rays which strike St. Francis, forming on his body the same wounds as those of the Man-God. Behind the Saint, seated on the rocks before the door of a little chapel, is another friar, his head leaning on his left hand as if asleep and the right stretched down his body with the fingers in the cord which girdles his waist. In the front, to the left, is a rabbit; in the background, a smiling landscape where are seen other animals, ducks, sheep, and a winding road on which some travellers are walking. In the distance is a bridge leading to a castellated city, and hills gently sloping in the subdued light of the distant horizon.

On wood, h. 1,52; w. 1,40. From the private apartments of the Vatican Palaces.

Florentine School (xv century).

125. The Visitation. — Under a little roof supported by two columns, before the door of a house, St. Elisabeth is represented stretching her arms towards the Virgin, who comes to meet her. Behind the Virgin come two handmaidens, one of whom carries two wallets. A serving maid of St. Elizabeth is depicted at the door of the house.

On wood, h. 0,28; w. 0,37. From the Vatican Library, Glass case O, VIII, n. 112.

126. The birth of St. John the Baptist. — Inside a room with a beamed ceiling, seated on a large bed, is St. Elizabeth, who holds out her hands to receive back her son presented to her by the Virgin, who has stepped on to the *predella* of the bed.

St. Zachariah seated on the step also, is writing the name of the new-born child. Behind the Virgin are handmaids.

On wood, h. 0,280; w. 0,345. From the Vatican Library, Glass case O, IX, n. 113.

Florentine School (xv century).

127. The banquet of Herod. — Under an elegant portico Herod sits at table with two women and an old man; he is looking at Salome, who dances before him, a tambourine in her hand. Two pages beautifully dressed in crimson mantles are serving the banquet; they carry on their shoulders a white napkin with black embroidery and fringes, like the table cloth spread on the table.

On wood, 0,280; w. 0,345. From the Vatican Gallery, Glass case O, VI, n. 110.

128. Salome receives the head of St. John the Baptist. — Before the same table and under the same portico, Salome, still holding the tambourine her hands, turns towards one of the pages who presents to her, the head of the Baptist on a dish. On high, in a cloud, two winged Angels bear the soul of the Saint to heaven.

On wood, h. 285; w. 0,370. From the Vatican Library, Glass case O, VII, n. 111. This picture must be compared with the preceding. Both resemble numbers 125 and 126, but are not from the same brush. The influence of Domenico Veneziano and of Alessio Baldovinetti may be seen in them, as Perkins and Siren justly observe. Siren is inclined to believe them the work of an unknown painter of coffers, of the Florentine School, about 1450.

Andrea del Sarto.

Andrea d'Agnolo was born at Florence on the 16 July 1486. He was called Andrea del Sarto (tailor) on account of his father's business. He was a disciple of Piero di Cosimo. His work was strongly influenced by Michael Angelo, Fra Bartolomeo and Leonardo da Vinci. In 1518 he was called to France by Francis I. He returned to Florence (1519) and died there on 22 January 1531.

129. The Holy Family. — The Virgin is seated on the ground, holding on her lap the Divine Child, who is completely naked.

He turns towards St. John who is before Him, supported by St. Anne. To the left, at the back, is another child holding a bird.

On wood, h. 1,30; w. 0,98. From the Lateran Picture Gallery.

Scuola di Andrea del Sarto.

130. The Virgin with the Child and St. John the Baptist. — The Virgin, seated on the ground, is turned three parts to the right. Her head is covered by a veil, which descends on her shoulders. She wears a red dress and green petticoat. She presses the Child Jesus to her breast, while turns towards St. John, who stands before the divine group holding a cross in his left hand.

On wood, h. 1,07; w. 0,83. From the private apartments of the Vatican Palaces. Perhaps Andrea himself worked on this picture.

Florentine School (xv century).

131. Events from the life of St. Barbara (?). — In a hilly country some masons are engaged in building a square tower. Two men are working at the summit, others on the ground prepare the mortar. The Saint advances from the left, followed by two women, one old and one young, and lifts her hand as if speaking to the masons on the tower. The composition of this picture is enclosed by two columns, to the right and left, of the composite order.

On wood, h. 0,325; w. 0,585. From the Vatican Library, Glass case P, VI, n. 126.

132. Events from the life of St. Barbara (?). — The Saint lies on a catafalque elevated above an altar and surmounted by a baldacchino, in the middle of a kind of ciborium, with four pillars. Thirteen lights are burning round the body of the Saint. At the sides of the ciborium two roads open out, flanked by edifices. Beggars and deformed persons surround the tomb, praying to the Saint.

On wood, h. 0,325; w. 0,560. From the Vatican Library, Glass case P, VII, n. 127. This picture is a pendent to the preceding.

Florentine School (xv century).

133. Christ's prayer in the Garden. — At the right Christ kneels in fervent prayer, turned towards the angel who appears in the heavens bearing the chalice. On the left the Redeemer is depicted as He prepares to cross the torrent leading to the Garden of Gethsemane, with His disciples. In the centre Christ stands reproving the disciples for having fallen asleep. In the background is a hilly country.

On wood, h. 0,225; w. 0,505. From the Vatican Library, Glass case S, IX, n. 163.

134. The kiss of Judas. — The traitor is represented in the centre throwing himself on the Jesus's neck to kiss Him, where he stands amidst a crowd of soldiers, scribes and others. On the right St. Peter is cutting off the ear of Malchus. On the left a soldier follows two of the Apostles.

On wood, h. 0,235; w. 0,530. From the Vatican Library, Glass case S, X, n. 163. This picture forms a pendant to the preceding.

Florentine School (xv century).

135. Events from the life of St. Anthony of Padua. — On the left the Saint stands with bare feet on a glowing fire and joins his hands in prayer to the Blessed Virgin, who appears in the heavens in the midst of a luminous circle. In the background is a peaceful country with hills and trees. At the left, inside a parlour, St. Anthony stands arguing with six persons; two Dominicans, one Benedictine or Augustine friar and three lay persons.

On wood, h. 0,225; w. 0,395. From the Vatican Library, Glass case O, XIV, n. 118.

136. Conversion of St. John Gualbert. — On the left St. John Gualbert kneels in prayer within a little Oratory, before an altar surmounted by an image of the Virgin. In the centre of the picture the Saint is seen on the threshold of the same Oratory, ready to kill the murderer of his brother who disarmed before him, entreats him to spare his life. St. John

Gualbert consents in honour of the sanctity of the day, which was Good Friday. On the right the two, reconciled, embrace each other. In the background the country is crossed by a river.

On wood, h. 0,230; w. 0,395. From the Vatican Library, Glass case O, XV, n. 119. This picture is a pendent of the former.

Florentine School (xv century).

137. St. Catherine of Siena delivers a woman possessed by the devil. — In the atrium of a cloister the Saint is represented, assisted by two of her companions, in the act of holding with her left hand the possessed woman and blessing her with the right. The victim is accompanied by three persons. A fourth, a white-haired old man, stands apart, watching the miracle. The devil is seen over the girl's head in the form of a little winged monster, which, to represent the liberation of the possessed, is flying away.

On wood, h. 0,460; w. 0,345. From the Vatican Library, Glass case O, XIII, n. 117.

Masolino da Panicale (?).

Tommaso di Cristoforo Fini was born at Panicale in 1383. He died towards 1447. He was probably a scholar of Lorenzo Ghiberti and then of Starnina, master and co-worker of Masaccio. He painted at Florence, in Hungary (1427), at Castiglione Olona (1428) and at Rome.

138. The Crucifixion. — In the centre of the composition, on a little hill, rises a cross, terminating in an arm in the form of a tree, in which is seen the symbolic Pelican who tears open her breast to feed her young. Jesus is fastened to the cross with three nails, the arms stretched out, the body naked with the exception of a white cloth round the loins; the head, surrounded by the aureole, is bent towards the Virgin, who is clothed in mourning robes, her hands joined, her head uplifted in an attitude of profound grief. On the right, St. John the Baptist, also standing, supports his bowed head on his right arm. The background, recently gilt, is in the form of a pointed lobated arch.

On wood, h. 0,530; w. 0,320. From the Vatican Library, Glass case R, II, n. 138.

Masolino da Panicale (attributed to).

139. The Passing of the Virgin Mary. — In the centre, on a stone sepulchre, lies the Virgin completely wrapped in a blue mantle. St. Andrew is arranging the feet. The other apostles stand together round the sarcophagus in attitudes of deep attention, sorrow and devotion. Four white-clad angels stand at the two extremities, bearing two candelabra. In the background is the great rock of the grotto in which the scene takes place.

On wood, h. 0,190; w. 0,490. From the Vatican Library, Glass case P, V, n. 125. Siren attributes this, with some doubts, to Masolino; Schmarsow to Masaccio; Mason Perkins to the school of Angelico.

Filippo Lippi called Fra Filippo.

He was born at Florence in 1406. He formed himself on the works of Masolino and Masaccio in the church of the Carmine; his style was also much influenced by Fra Angelico. He was a Carmelite and worked principally at Florence until 1452, at Prato (1452-1465) and at Spoleto (1467-69). He died at Spoleto 9 October, 1469.

140. The Coronation of the Virgin. — Triptych. In the centre panel Christ is represented seated sideways on a throne in the form of a niche and raised from the ground by three steps. He is in the act of placing the crown on the head of the Virgin, who is kneeling before Him. In the left panel the donor, Carlo Marsuppini of Arezzo, is seen in profile, kneeling, and with joined hands. A monk, standing, presents him to the divine group. Another monk assists, also standing. At the back are three angels playing musical instruments. In the right panel another kneeling donor, perhaps the son of Carlo Marsuppini himself, is also accompanied by two monks. In the background are three Angels playing on instruments.

On wood: centre panel, h. 1,70; w. 0,95; the side panels, h. 1,60; w. 0,83. This painting was executed for the chapel of S. Bernardo dei Monaci of Monte Oliveto, according to Vasari. The order was given to Fra Filippo, about 1460, by Carlo Marsuppini, Secretary of the Florentine Republic. When in 1785 the convent of Monte Oliveto was suppressed, the triptych was bought by the family of Lippi of Arezzo. In 1841 it came into the possession of Ugo Baldi. Later on it was bought by Pope Gregory XVI and given to the Lateran Museum from whence it passed recently to the Vatican Picture Gallery.

Melozzo da Forlì.

Melozzo degli Ambrosi was born at Forlì in 1438. He was a disciple of Piero della Francesca, but was influenced by Flemish artists through Giusto di Gand who worked much at Urbino, and also by the school of Mantegna. He worked at Forlì, Rome (1461-72 and 1476-81), at Loreto (1478), at Urbino (1473-1476 about). He died at Forlì in 1494.

141. Sixtus IV and Platina (fig. 7). — This fresco represents Bartholomew Sacchi, called Platina, at the moment of receiving from Sixtus IV his nomination as Prefect of the Apostolic Library. Platina kneels at the feet of the Pope, who is seated in an arm chair, his left profile visible, wearing the red cape lined with ermine, the cotta and white rochet and the red skull cap. Raffaello Riario, apostolic protonotary, stands at the Pope's side. The Cardinal standing in the middle, before the Pope, is Giuliano della Rovere who later became Pope under the name of Julius II. On the left is Girolamo Riario, future Governor of the Pontifical States, in blue, full face, his hands hidden in his wide sleeves. Near him is Giovanni della Rovere who was Prefect of Rome in 1475.

This fresco has been laid on canvas, h. 3,70; w. 3,15. The painting is a miracle of art for its decorative grandeur and for the naturalness and character of the persons represented. It was a fresco done in 1477 in the then new Vatican Library, re-ordinated by Sixtus IV on the ground floor, occupied by the *Floreria Apostolica*, under that which was afterwards the Borgia Apartment. The fresco was laid on canvas under Leo XII by the restorer, Domenico Succi, and then became part of the old Vatican Picture Gallery. On the walls of the *Floreria* are still preserved other remains of ancient decoration, consisting of figures of Prophets, Fathers of the Church, Philosophers and wise men of old.

Marco Palmezzano (or Palmeggiani).

He was born at Forlì in 1456 (?). He formed his style under the influence of various schools, of Venice and of Ferrara, but especially followed in the steps of Melozzo da Forlì. He died about 1538.

142. The Virgin with the Infant and six Saints. — The Virgin sits on a throne very much raised on an octagonal base; she wears a red robe and dark blue mantle; a white cloth veils her

head and falls on her breast. With both hands she holds the Child, who is completely naked and seated on the right knee of His Mother, engaged in blessing the Saints who are united



Fig. 7. - Melozzo da Forlì. Sixtus IV and Platina (n. 141). Phot. Anderson.

around the base of the throne. On the left: St. Francis, his hands joined in prayer; St. Laurence with the gridiron and palm of martyrdom; St. John the Baptist holding in his left hand

a cross with the inscription: *Ecce Agnus Dei*. Opposite the throne are: St. Anthony, a venerable old man with a white beard, his hand resting on a staff; St. Dominic carrying the model of a church in his left and a lily in his right hand; St. Peter, the keys in his left and an open book in his right hand, engaged in reading attentively. At the foot of the throne an angel is seated, playing the viol. In the background is a chapel with a roof supported by pilasters. Over the head of the Virgin hangs a light pendant from the ceiling. On a label at the base of the throne are the words: MARCHVS PALMEZANVS PICTOR FOROLIVIENSIS FACIEBAT. MCCCCXXXVII.

On wood, h. 3.03; w. 1.92. From the Convent of the Carmine at Cesena. Formed part of the Lateran Picture Gallery.

Marco Palmezzano.

(see biographical sketch at preceding number).

143. The Virgin with Child and two Saints. — The Virgin, seated on a throne under an arch supported by four pilasters, is turned three quarters to the left; her robe has a mantle falling from the head, which is wrapped in a white scarf that falls on to the shoulders and breast; the Divine Child, completely naked, is seated on her right knee in the act of blessing. Behind the throne a red hanging is suspended from the arches of the roof. In front, to the left, is St. John the Baptist with the cross, around which is a label, bearing the words: ECCE AGNUS DEI. On the right, is St. Jerome with a cross and a stone with which he strikes his breast. At the foot of the throne an Angel sits, playing the viol. In the background is a hilly country. At the Angel's feet is an inscription, erased and illegible.

On wood, h. 2.95; w. 1.94. This belonged to the Lateran Picture Gallery.

The Romagnola School (xvi century).

144. The Annunciation. — The Virgin kneels before a priedieu, her hands joined on her breast, and bends devoutly and humbly towards the Angel, who kneels before her with a lily in

his left hand and the right raised in a salutation which accompanies his words. A green cushion lies on the pavement of rich coloured marbles at the feet of the Virgin. Behind her opens the door of a church, to which is attached a little octagonal edifice, decorated with bas-reliefs and statues. Above, amongst the clouds, is the Eternal Father in a glory of Cherubim. The Holy Spirit is flying towards the Virgin. In the background is a mountainous country with a city on the banks of a lake, dotted with boats.

On wood, h. 2,80; w. 1,75. This formed part of the Lateran Picture Gallery. The signature *FRANCIA*, which is seen at the left, at the feet of the angels, is false. The picture is doubtfully attributed to Marco Palmezzano and to Antoniazio. We incline more to the former. Its likeness to the work of Melozzo da Forlì is evident.

Francesco del Cossa.

He was born in 1438. He began by colouring some terracotta figures in the Cathedral of Ferrara. He was influenced by the school of Squarcione and by Piero della Francesca. He painted in the Palazzo di Schifanoia at Ferrara (1467-1470). He then went to Bologna, where he was protected by the Bentivoglio. He died at Bologna in 1477.

145. Miracles of St. Vincent Ferrer (fig. 8). — St. Vincent Ferrer, events in whose life are represented in this predella, was born at Valencia in Spain in 1357; in 1374 he entered the Dominican Order and died in 1419. He was canonised in 1455 by Pope Calistus III. Francesco del Cossa first represents the cure of a leprous woman; then the episode which happened to the sister of the Queen of Aragon, who was mortally wounded by the falling of a stone whilst listening to the Saint preaching, and who was made whole by the Saint himself; then the miraculous escape of a mason's boy who, falling from a ruined building, is suspended in mid-air; lastly is depicted the story of a mother who, in an access of insanity, has cut up her child in pieces. The terrified and despairing father, who was giving hospitality to the Saint during a mission, is consoled by the Saint, who, sending for the mutilated members of the child, re-unites them

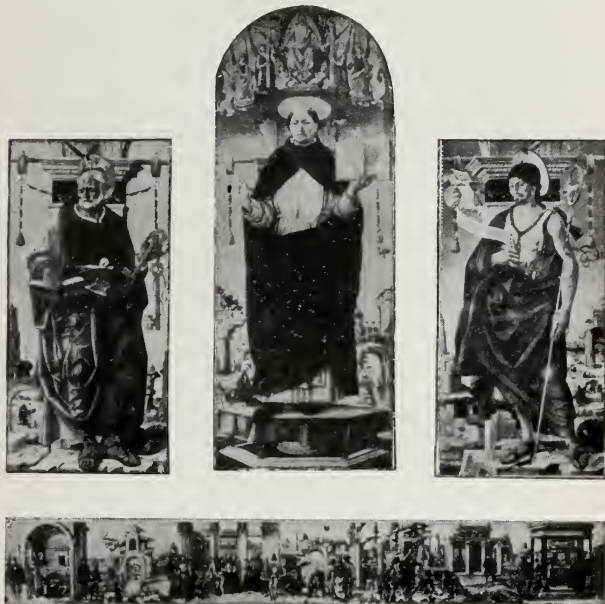


Phot Anderson.

Fig. 8. - Francesco del Cossa. Miracles of St. Vincent Ferrer (n. 145).

one to the other and by the fervour of his prayers gives back life to the boy, who stands up before him.

This predella was part of a large altar piece composed of three panels representing St. Hyacinth, St. Vincent Ferrer and St. John the Baptist. The



Phot. Anderson.

Fig. 9. - Francesco del Cossa. St. Peter, St. Vincent Ferrer and St. John the Baptist.

(Reconstruction of the triptych with the predella).

panel representing St. Vincent Ferrer was the centre part of the triptych and is preserved in the National Gallery, London, where it was sent from the Galleria Costabili, Ferrara, under the name of Marco Zoppo. The name of Zoppo was justly substituted, later on, by that of Francesco del Cossa, on the strength of the studies of Crowe and Cavalcaselle, and, more especially, of those of Adolfo Venturi; this conclusion was arrived at mainly as the result of confronting the painting with the decorations of the Palazzo

di Schifanoia at Ferrara, in which Cossa did the greater part of the work, although other artists worked with him. The other two panels of the triptych, representing St. John the Baptist and St. Peter, are preserved in the Picture Gallery of the Brera at Milan, where they were received from the Galleria Barbi-Cinti of Ferrara. These panels also were, at one time, doubtfully attributed to Marco Zoppo and to Andrea Mantegna. The predella of the Vatican Picture Gallery erroneously bore the name of Benozzo Gozzoli until a short time ago. Frizzoni pointed out that the four pictures originally formed the altar piece of the Cappella Grifoni in the church of St. Petronius at Bologna, and that the predella of the Vatican Picture Gallery represents events from the life of St. Vincent Ferrer rather than from that of St. Hyacinth. This predella was bought by Gregory XVI from the family of the Aldovrandi.

See G. FRIZZONI, *Zur Wiederstellung eines altferaresischen Altarwerkes* (in *Zeitschrift für Bild. Kunst*, 1888, p. 299). See also E. JACOBSEN (*ibid.*, 1886, p. 186).

On wood, h. 0.30; w. 2.15. Constituted part of the old Vatican Picture Gallery.

Bernardino dei Conti.

He was born at Pavia in 1450. His first artistic education was due, perhaps, to Foppa or to Civerchio. Later it was influenced by Leonardo and above all by Ambrogio de Predis. He principally painted portraits and his reputation was at its height between 1497 and 1506. He died, according to some accounts in 1525, according to others in 1528.

146. Portrait of Francesco Sforza (1490-1511). — He is represented half length, his profile turned to the left, and is dressed in an elegant black costume, fastened at the breast by a cord, with slashed sleeves: his long fair hair is slightly waved and bound with a metal crown set with precious stones, to which is fastened a feather which rises straight up like a plume on the forehead of the child. His left hand hangs down and with the right he holds the hilt of a little sword which is hidden under the folds of his dress. Francesco Sforza, son of Gian Galeazzo, was born in 1490. On the death of his father (1494) he should have succeeded to the Dukedom of Milan, but was, instead, kept in strict custody. Ludovico il Moro, flying to Germany on account of the French invasion in 1499, gave him back to his mother who, the child being only eight years old, imprudently gave him into the charge of Louis XII. The latter, in order to take from him any claim to the paternal state, took him to France, ordered that

he should study for the priesthood, and made him Abbot of the Benedictine Abbey of Noirmontier. He died in 1511 at a very early age, having been thrown from his saddle by an unruly horse during the chase. He was only just five when Bernardino dei Conti painted this portrait, under which is the following inscription:

VERA IMAGO PRIMO GENITI LEGITIME ILLMI QUONDAM DNI IO. GZ. MARIE SFORZIE MEDIOLANI DUCIS DUM ESSET ETATIS ANOR. QUINQTO MCCCCLXXXVI DIE XV IUNII. BERNARDINI DE COMITIBUS OPUS.

On wood, h. 0,65; w. 0,42. From the private apartments of the Vatican Palaces.

Lorenzo di Credi.

Lorenzo di Andrea d'Oderigo was born at Florence in 1457. At first he was an apprentice of his father, Andrea, who was a goldsmith. Later he entered the school of Verrocchio where he followed the style of Leonardo da Vinci and partly also that of Pietro Perugino. He painted principally at Florence, where he died 12 January 1537.

147. The Virgin and Child. — The Virgin is sitting, turned three quarters to the left, against a large window, partly closed by a kind of curtain which makes a background for the Virgin's head, which is covered with a thin veil that falls on to the shoulders; her dress is red with a blue mantle. Seated on her lap is the Divine Infant, to whom she lovingly offers her breast. In the background is a landscape of little hills and shrubs.

On wood, h. 0,75; w. 0,57. From the private apartments of the Vatican Palace. It was only a few years ago made part of the old Vatican Picture Gallery.

Giovanni Battista Uti

(end of xv – beginning of xvi century).

He was a Romagnolo artist at Faenza who worked in Tuscany, imitating the style of Ghirlandaio, Verrocchio and the Pollaiuolo. Two documents relating to him are extant, one of 1505, the other of 1515. His principal work is a large picture in the church of St. Francis at San Casciano in Val di Pesa.

148. The Virgin and Child. — The Virgin is represented sitting, turned three quarters to the left, with a blue, starred mantle which falls from the head and partly covers the red dress. The

Child is depicted naked, standing on the knees of His mother and holding a globe in His hands. On the left of the Divine group is St. Bartholomew with a knife in his hand; on the right St. Stephen with a stone on his bleeding head. At the back is a parapet on top of which are seen two little trees, far off mountains and the sky.

On wood, h. 0,58; w. 0,37. From the store rooms of the Vatican Palaces.

See C. RICCI, *Un gruppo di quadri di G. B. Uili* (in *Riv. d'Arte*, IV (1906), 137).

Romagnola School (XV century).

GIAN FRANCESCO DA RIMINI (?).

149. Miracle of St. James. — Some pilgrims on their way to St. James of Compostella were assaulted, and a certain man was arrested and condemned by the judge to the gallows. When he was hanging St. James, invisible, held him up, for he had been unjustly condemned, and thus preserved him from dying. The parents of the unhappy man, knowing this, came from a village not far off, in the dress of pilgrims, to implore the judge to liberate their son who was still alive. They were taken into the presence of the judge, who was sitting at table, and begged grace for their son. The judge made answer: « But he was hanged dead three days ago! ». The parents affirmed that he was still alive, whereupon the incredulous judge exclaimed: « He is alive as much as these roasted fowls on the plate before me ». Hardly had he uttered the words when the birds arose on the plate and began to crow. The picture is divided into two scenes. On the left three guests are seated at table, wonderingly observing the birds standing up alive on the dish. Before the table kneel the parents of the condemned youth. On the right, the boy is seen hanging on the gallows before his parents, miraculously saved by St. James.

On wood, h. 0,600; w. 0,250. From the Vatican Library, Glass case Q, IV, n. 178.

See CORRADO RICCI, *Per la storia della pittura forlivese* (in *L'Arte*, 1911, p. 81). Also consult *Rassegna d'Arte*, Sept. 1908; *Un quadro di G. Fran-*

cesco da Rimini al Louvre, illustrated by G. C., who says that this picture also of the Vatican may be attributed with certainty to G. F. da Rimini. BERENSON (*Central It. Paint.*, p. 154) attributes it to Matteo di Giovanni.

Moretto da Brescia (Alessandro Bonvicino).

He was born at Brescia in 1498. He was a disciple of Floriano Ferramola and was influenced also by the works of Romanino, Titian and Raphael. He painted principally at Brescia but also at Bergamo, Milan and Verona. He died at Brescia in 1554. He was the master of the great portrait painter Giambattista Moroni of Bergamo.

150. The Virgin with the Child, St. Jerome and St. Bartholomew. — The Virgin, in a red robe and green mantle, is sitting on a throne, turned three parts to the left, and holding on her knees the naked Infant Jesus, who holds out a pear to St. Jerome; the latter standing on the right in the act of striking his breast. On the opposite side is St. Bartholomew with a book and a knife. At the foot of the throne are two clusters of pears.

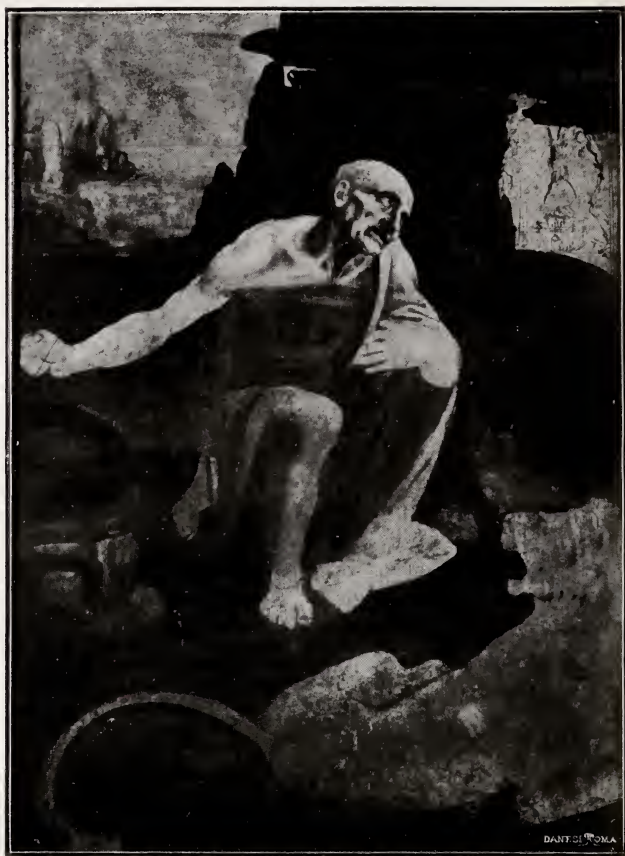
On canvas, h. 1.85; w. 1.38. This belonged to the Vatican Picture Gallery. The picture has been damaged in parts by retouching. It once belonged to Count Costa di Piacenza. Bought by Pius IX.

Leonardo da Vinci.

He was born in 1452 at Villa Anchiana at Vinci near Empoli. He was a disciple of Andrea Verrocchio in Florence, and painted in Florence until 1481, when he went to Milan working there from 1485 to 1499. In the following years he frequently changed his dwelling place: Venice, Florence, Milan again, then Rome (1510) and other Italian cities. In 1516 he went to France as Court painter to Francis I and took up his abode in the castle of Cloux, near Amboise, where he died in 1519.

151. St. Jerome (fig. 10). — The Saint is represented three quarters to the right, half naked, and kneeling; he is about to strike his breast with a stone, which he holds in his right hand. The faithful lion lies at the feet of the Saint. In the background are some rocks and the front of a church, which appears to be that of Santa Maria Novella at Florence.

On wood, h. 1.03; w. 0.75. This formed part of the old Vatican Picture Gallery. Like many other of Leonardo's works, this was left unfinished. It was painted by the artist in his first Florentine period; it is only just



Phot. Anderson.

Fig. 10, - Leonardo da Vinci. St. Jerome (n. 151).

prepared in chiaroscuro like the celebrated *Adoration of the Magi* of the Galleria degli Uffizi, and is of the greatest importance precisely because it reveals to us the technical working of Leonardo. The picture originally belonged to Angelica Kaufmann; after this it seems to have been taken to pieces. It is related that Cardinal Fesch bought, separately, the two parts of the painting. He first found, at an antiquarian's, the lower part of the picture, which was being used as the lid of an ancient coffer; some years later he noticed on the table of a cobbler a painting, which he bought, and taking it home found that it fitted perfectly into the missing part of that which he already possessed. The picture was bought by Pius IX and became part of the Vatican collection.

School of Giov. Battista Moroni.

152. Portrait of a man. — This is the bust portrait of a man about thirty, turned three quarters to the right, with black hair and beard, a black garment closed in front by a row of gold buttons and a pleated white collar.

On wood, h. 0,50; w. 0,35. From the store rooms of the Vatican Palaces.

Fra Bartolomeo (BARTOLOMEO DI PAOLO DEL FATTORINO, called BACCIO DELLA PORTA).

He was born at Florence in 1475 and began as a disciple of Cosimo Rosselli in whose studio he formed a great friendship for Mariotto Albertinelli. Fra Bartolomeo and Mariotto collaborated in many works until their separation in 1512. Entering the Dominican Order, the former took the name of Fra Bartolomeo and worked a great deal for the Convent of San Marco. In 1514 he visited Rome. He died at Florence in 1517.

153-154. St. Peter and St. Paul. — The two Apostles are represented standing, life size, within two niches. St. Peter is almost fully fronting the spectator, his head turned towards the right. He wears a blue robe and a large yellow cloak. St. Paul, in green robe and red cloak, holds a book in his left hand whilst his right leans upon a long sword.

On wood, h. 2,12; w. 1,08.

These pictures were at one time in the church of San Silvestro di Montecavallo, and were then taken to the Quirinal. In 1870 they were taken to the Lateran Museum, whence they passed to the Vatican Picture Gallery, of which they now form part. The two pictures were executed during the sojourn

of Fra Bartolomeo in Rome during 1514. Tradition has associated the name of Raphael with that of Fra Bartolomeo in connection with these paintings, as the result of a passage in Vasari which states: « Fra Bartolomeo, hearing of the wonderful deeds of Michael Angelo and of Raphael, done in Rome, and urged by the noise of the fame of the marvellous works of art carried out by these two divine artists, went to Rome, with the leave of his Prior; there he was received by Fra Mariano Fetti, friar of the Piombo, in his convent of San Silvestro on Montecavallo, where he painted two pictures of St. Peter and St. Paul. But he did not succeed as well in those surroundings as he had in Florence; the numbers of works of art, ancient and modern, which he saw, so stupified him that he seemed to himself to fall far short of that virtue and excellence he had, till then, believed he possessed; he, therefore, made up his mind to depart and left to Raphael of Urbino the task of finishing one of his pictures, which, entirely retouched by the hand of the admirable Raphael, was given to Fra Mariano; and thus he returned to Florence, where he had been reproached many times because of his inability to paint the nude ». This collaboration of Raphael, however, is not proved. Certainly, the influence that the works of Raphael and still more those of Michael Angelo, exercised on the talent of Fra Bartolomeo, is evident. In the Uffizi, at Florence, are two large cartoons of these two paintings by Fra Bartolomeo as also two small preparatory designs.

Antonio Allegri called Correggio (attributed to).

155. The Redeemer. — Christ is depicted in complete full face, seated on the clouds, with open arms, the lower part of the body covered by a large white mantle. Angels are grouped about His feet.

Canvas, h. 1.05; w. 0.98. This belonged to the old Vatican Picture Gallery.

This is a copy of a work of Correggio now lost. Most probably it reproduces a fragment of a triptych painted by Correggio for the Hospital of Santa Maria della Misericordia, in his native city, which was acquired in 1613 by Don Sirio of Austria, notwithstanding the protests of the Correggesi. The triptych then passed into the hands of the Signori of Novellara. After this traces of it were lost. The Vatican picture would be the reproduction of the centre of the triptych (in the side sections were represented St. John the Baptist and St. Bartholomew). This copy is to be attributed to a native of Bologna of the school of the Caracci, perhaps to Annibale Caracci himself who, we know, copied many of the works of Correggio. It comes from the Marescalchi collection at Bologna.

School of Francesco Francia.

156. The Virgin with Child and St. Jerome. — Mary is represented, as far down as the knees, seated, in the act of holding on her lap the Divine Child, who is grasping two cherries in His left hand. On the right is St. Jerome, three quarter length, with a long, flowing beard. In the background is a landscape with hills, trees and some pointed edifices.

On wood, h. 0,71; w. 0,60. Belonged to the old Vatican Picture Gallery.

This was formerly attributed to Francesco Francia. It is the work, perhaps, of a disciple, A. Venturi believes of Boateri. It was acquired by Pius IX.

Florentine School (xv century).

157. St. Barbara shut up in a tower by her father. — The *Leggenda aurea* narrates that the king, the father of St. Barbara, ordered some baths to be built and then departed to a far off country. The Saint, seeing only two windows in the new construction, ordered a third to be made in honour of the Blessed Trinity. In the painting the Saint, arrayed in princely garments, and accompanied by her maid, gives the order to two masons. In the background, at the left, is seen the beginning of the new building; at the right is the tower in which the Saint was shut up by her father.

On wood, h. 0,265; w. 0,370. From the Vatican Library, Glass case N, XIV, n. 105.

BERENSON (*Centr. It. Paint.*, p. 154) attributes this painting to Giovanni da Siena.

Benvenuto Tisi called Garofalo.

He was born in 1481, probably at Ferrara. He was first a disciple of Domenico Panetti, then of Boccaccino at Ferrara; he worked under the influence of Costa at Bologna and of Raphael at Rome. In 1512 we find him again in Ferrara where he remained until his death in 1559.

158. The Holy Family. — The Virgin is seated at the foot of a colonnade, holding the completely naked Babe on her lap. Near her, on the right, St. Joseph stands, leaning against a pillar,

On the left kneels St. Catherine, one hand resting on the wheel of her martyrdom, the other being held out, palm upwards, to the Divine Child. In the distance is a hilly landscape with a castle on the banks of a river.

On wood, h. 0.65; w. 0.65. From the old Vatican Picture Gallery.

Lombard School (xvi century).

159. The Baptism of Jesus Christ. — The Redeemer is standing, unclothed except for a white cloth round His loins, on the banks of the river Jordan. St. John clothed, in skins and a wide mantle, stands near Him in the act of pouring the baptismal water, with which he has filled a shell, on His head. A ray of light falls on the head of Christ from on high, where are seen amongst the clouds the Dove of the Holy Spirit and the Eternal Father, surrounded by flying angels.

On wood, h. 2.50; w. 1.55. From the Gallery of the Lateran Museum, where it was erroneously attributed to Cesare da Sesto.

Sano di Pietro.

Sano, or Ansano, was born at Siena in 1406, and was a pupil of Stefano di Giovanni, called Sassetta; he died in 1481. He worked principally at Siena. He was a very industrious artist and also a good painter of miniatures.

160. The Virgin appearing to St. Dominic. — St. Dominic is represented standing within his cell in an attitude of wonder and devotion, and turning towards the Virgin, who advances towards him, followed by four women Saints.

On wood, h. 0.23; w. 0.37. From the Vatican Library, Glass case X, VIII, n. 95.

161. Miracle of St. Peter the Martyr. — According to the *Legenda aurea*, it happened in a German city that some women, intent on spinning in the public square, saw a crowd of people entering the church of the Friar Preachers to celebrate the feast of the Saint; whereupon they began to deride both the friars and the Saint. They had no sooner done so than their distaffs, their fingers and thread were seen to be covered with blood. Terrified

and repentant they immediately betook themselves to pray at the altar of the Saint. Sano di Pietro depicts these two scenes.

On wood, h. 0,37; w. 0,23. From the Vatican Library, Glass case O, XI, n. 115.

162. Events from the life of St. Peter the Martyr. — Within a room a woman, clothed and with veiled head, lies upon a bed, on the base of which are seen two babies in swaddling clothes. Behind the bed, to the right, is a woman (servant or nurse) terrified. From the left advances a youth carrying a dagger, with which he threatens the woman on the bed. The story is related in the life of St. Peter Martyr of a woman that gave birth to dead children and was hated by her husband until she bore a live child.

On wood, h. 0,23, w. 0,22. From the Vatican Library, Glass case N, IX, n. 96.

163. Events from the life of St. Peter the Martyr (?). — Some lame and infirm persons are seen advancing towards a sanctuary, before which they prostrate themselves to obtain health. One of these is wounded in the face and walks with crutches. Another is blind and is led by a little black dog.

On wood, h. 0,24; w. 0,23. From the Vatican Library, Glass case N, IX, n. 95.

164. St. George converts the daughter of the king after having delivered her from a dragon. — The King sits on the right, surrounded by his people, who would have fled but were brought back by St. George to the city of Silene (see *Legenda aurea*); he is listening attentively to the preaching of the Saint, who stands before him. In the background is seen the dragon bound and guarded by a soldier. The scene takes place within the atrium of the royal palace.

On wood, h. 0,20; w. 0,27. From the Vatican Library, Glass case N, XII, n. 99.

165. Baptism of the Princess converted by St. George. — In the same atrium the Princess, semi-nude and on her knees, receives the water of baptism on her head from St. George. Behind the Princess are men kneeling, awaiting their turn for baptism.

On wood, h. 0,20; w. 0,27. From the Vatican Library, Glass case N, XIII, n. 100.

Sano di Pietro.

(see biographical sketch at n. 160).

166. The Presentation in the Temple. — At the top of the steps of a beautiful portico stands the High Priest expecting and welcoming the Virgin, who ascends the stair, turning towards her mother St. Anne, who, accompanied by three women, stands below. On the opposite side is St. Joachim with two venerable old men. Behind the High Priest are some young girls, the future companions of Mary, who gaze with affection on the new comer.



Fig. 11. - Sano di Pietro. The Espousal of the Virgin (n. 167).

167. The Espousals of the Virgin (fig. 11). — Under a beautiful portico, supported by slender columns, stands the High Priest in pontifical garments; he has taken the hand of the Madonna in his left hand, which is covered by a part of his mantle, and in his right has taken the hand of St. Joseph, who bears the flowering rod. Near the Virgin, at her right, is seen St. Anne. Behind come young boys and youths, who play on various ins-

truments. On the opposite side St. Joachim is looking towards the twelve aspirants to his daughter's hand.

On wood, h. 0,32; w. 0,48. From the Vatican Library, Glass case X, VI-VII, n. 93-94.

Pellegrino di Mariano.

Pellegrino di Mariano Rossini belonged to the numerous group of artists who painted in Siena at the end of the xv century, faithful to the traditions of the Sienese school of painting. Of this group Sassetta and Giovanni di Paolo were the personages most prominently before public. Pellegrino di Mariano depended principally on Sassetta, as did Pietro di Giovanni Pucci, Cecco di Giovanni and others.

168. The Nativity of the Virgin. — St. Anne lies on a bed, assisted by the mid-wife who sits on the foot of the bed. Maids advance on the right, one of whom carries a golden vessel and a napkin, the other a plate. On the left, sitting on the ground, is the nurse, near a fire and holding the new-born child on her knees. Behind, under a porch, St. Joachim gazes on the scene.

On wood, h. 0,16; w. 0,38. From the Vatican Library, Glass case S, IV, n. 157.

169. The Presentation of Mary in the Temple. — Before an altar in the middle of the Temple, the High Priest stands in the act of receiving the Virgin, who, with hands joined on her breast, stands before him; she is followed by St. Anne and two young girls. On the right is St. Joachim with another man. In the distance are two maidens, future companions of Mary.

On wood, h. 0,16; w. 0,38. From the Vatican Library, Glass case S, V, n. 158.

170. The Marriage of the Virgin Mary. — Beneath a portico, supported by slender columns, the Priest, in the middle, joins in matrimony Joseph and Mary, who stretch forth their hands towards each other. Behind Mary are two young girls and two trumpeters. On the opposite side St. Joachim seems to be consoling the other aspirants.

On wood, h. 0,15; w. 0,38. From the Vatican Library, Glass case S, VI, n. 159.

171. The Visitation. — Under a portico the Virgin is seen advancing and stretching out her hands to St. Elizabeth, who steps forward to meet her, followed by St. Zachary and some women. The Virgin is followed by St. Anne and two serving maids.

On wood, h. 0,15; w. 0,38. From the Vatican Library, Glass case S, VII, n. 169.

Sano di Pietro.

(see biographical sketch at n. 160).

172. The Nativity. — In the interior of a cave the Infant Jesus lies on the ground. His body completely naked, surrounded by a large almond shaped aureola. A luminous halo of the same form surrounds the figure of the Virgin, who kneels in adoration before her Son. Within the nimbus round her head are the words: *Ave Maria*, etc.; behind the Virgin are seen on the ground two little shoes and a dress; at the back is a manger with the ox and the ass. From the lips of Mary issue the words: *Ad me verteris Dominus Deus Deus meus*. In front of the Virgin is represented St. Joseph, with his arms crossed on his breast, in adoration. In the nimbus round his head are the words: *Santo Iusepus Sponsus Virginis*. Behind him, in small form, kneels a Dominican woman Saint with the aureola and a rosary in her hand. Above is the Eternal Father in a glory of Angels. From His mouth proceed the words: *Hic est filius meus*. On the right the good news is announced to the shepherds.

On wood, h. 0,44; w. 0,55. From the Vatican Library, Glass case K, VIII, n. 200.

School of the Marches? (xv century).

173. The adoration of the Magi. — The Virgin is seated with the Child on her lap, under a hut at the extreme right of the picture. Behind her is St. Joseph with his head resting on his hand. From the left advance the Magi with their suite. One of these is prostrate before the divine group and kisses the feet of Jesus, who holds in His right hand the cup offered to Him. The second king is represented standing, preceded by a page

carrying the crown and by another bearing a falcon. Other pages bring numerous gifts and precious objects. The third king, seen from behind, is black, with followers of the same colour. The cavalcade follows. In the background is mountainous landscape and in the distance the city of Bethlehem.

On wood, h. 0,250; w. 0,650. From the Vatican Library, Glass case S, VIII, n. 161.

BERENSON (*Cent. It. Paint.*, p. 151) attributes this picture to Lorenzo da S. Severino, the younger. Siren attributes it to Pellegrino di Mariano, a Sienese.

Pellegrino di Mariano.

(see biographical sketch at n. 168).

174. St. Victorinus (?) and the Emperor. — In the interior of a grand palace a prince is represented seated on a throne, clothed in a mantle of embroidered purple. Various great persons stand around and before him is a young man with a beard, his head surrounded with a halo, who is accompanied by some soldiers. In the background is a landscape with some orange trees.

On wood, h. 0,215; w. 0,375. From the Vatican Library, Glass case X, III, n. 90. This probably represents St. Victorinus who was martyred at Diospolis in Egypt in 284 and whose feast is celebrated on 25 February.

175. Martyrdom of St. Victorinus. — The Saint is stretched out naked and bound on a board. Four executioners rain blows upon him. A fifth tightens a cord around the body of the martyr. At the back are seated three Jews on a throne with steps. On the left are some soldiers.

On wood, h. 0,205; w. 0,395. From the Vatican Library, Glass case N, IV, n. 91. This and the preceding picture have also been attributed to Sassetta (see *Rassegna d'Arte*, 1906, p. 122).

Stefano di Giovanni called il Sassetta.

Stefano di Giovanni called il Sassetta, a native of Siena, worked from about 1427 and died in 1450. He occupies one of the most eminent places in Sienese art of the xv century. He was influenced by Lorenzetti and Bartolo di Fredi. He painted principally in Siena.

176. The vision of St. Thomas of Aquin (fig. 12). — Within a beautiful Gothic chapel, the Saint, clothed in the habit of his

Order, his head encircled by the aureola, kneels before the crucifix hanging on the wall, from which proceed the words: *Bene scripsisti de me, Thoma ...*

On wood, h. 0,25; w. 0,285. From the Vatican Library, Glass case O, XII, n. 116.

Pellegrino di Mariano.

(see biographical sketch at n. 168).

177. The Scourging of Jesus Christ. — The scene takes place under a portico with a starred roof, supported by slender and



F. 12. - Stefano di Giovanni, called il Sassetta.

The vision of St. Thomas of Aquin (n. 176).

graceful little columns of Gothic style, to one of which Jesus is bound, His body half naked. Two executioners are furiously striking Him. On the right advances Pilate, dressed in purple and gold, who seems to turn towards a group of spectators who

crowd on the threshold of the Pretorium. In the distance a woman, wrapped in a mantle, walks towards a gate.

On wood, h. 0,365; w. 0,460. From the Vatican Library, Glass case R, V, n. 141.

Pellegrino di Mariano.

(see biographical sketch at n. 168).

178. Clothing of a Franciscan Friar. — A Franciscan friar, assisted by another, is engaged in putting the habit of the Order on a young man, who is kneeling before him on the ground. Two Dominicans assist at the ceremony with an expression of wondering compunction. On the left, in the distance, are two Dominicans, one of whom, issuing from his cell, calls the other. In the background are a little chapel and some cells of the Monastery, above which appears a ridge of cypresses.

On wood, h. 0,350; w. 0,400. From the Vatican Library, Glass case R, VIII, n. 144.

Giovanni di Paolo.

Giovanni di Paolo, called del Poggio, was already famous in 1425; he died about 1481. His work was influenced by Gentile da Fabriano, whose scholar he perhaps was. He painted principally at Siena; he was also a good miniaturist.

179. The Annunciation (fig. 13). — This panel once served as the cover of a book of the Biccherna Senese, that is of the account book of the Taxes of Siena. Many such examples are found in the State Archives of that city. On this one is represented, in the upper part, the Virgin and the angel of the Annunciation. The Virgin is seated on a stool with hands joined in prayer. Before her is a vase of flowering lilies. To the left the winged Angel stands, in a long rose coloured tunic over a white dress, his arms crossed on his breast and an olive branch in his hand. In the golden sky is seen the hand of God blessing the Virgin, and the dove. Under the figures are painted, in a line, six coats of arms, and underneath is the following inscription in Gothic lettering: QUESTA È L'ENTRATA E L'USCITA DELLA

GENERALE CHABELLA DEL COMUNE DI SIENA AL TEMPO DEI SAVI
HUOMINI PIETRO DI GIOVANNI BATTÀ CHAMARLENGO. GIOVANNI DI



Fig. 13. - Giovanni di Paolo. The Annunciation (n. 179).
(Panel of the Biccherna senese).

SIMONE DI SERE AGNIOLO. PIETRO DI MISERE GIOVANNI CRISTOFANI.
ANTONIO DI GUELFO PIZZICAIUOLO. MISERE IACOMO TOLOMEI. ASSE-

GNITORI E GIOVANNI DI PIETRO PANNILINI ISCRITTORI E SER GIOVANNI DI BARTOLOMEO DI IOHANNES SANTIS DE VRBINO P.

On wood, h. 0,435; w. 0,335. From the Vatican Library, Glass case N, II, n. 89.

Giovanni di Paolo.

(see biographical sketch at n. 179).

180. The Nativity. — Before a grotto, in which are seen the ox and ass, the Infant Jesus lies on the straw, within a luminous halo, and before Him kneels Mary in adoration. On the right sleeps St. Joseph, seated on the ground. On the left are two women, one of whom turns towards the new-born Child. At the back is the rocky mountain, and in the distance are two shepherds with a dog, who are looking at the heavenly apparition of the angel and listening to the joyful news. This picture has been inspired by one like it painted by Gentile da Fabriano in the predella of the Adoration of the Magi in the Gallery of the Academy at Florence.

On wood, h. 0,39; w. 0,45. From the Vatican Library, Glass case R, X, n. 146.

Giovanni di Paolo.

(see biographical sketch at n. 179).

181. Christ in the Garden of Gethsemane. — At the right Christ is seen kneeling on the ground, His arms stretched out towards the angel who appears before Him, offering a golden chalice. In the centre are the three apostles, seated on the ground, asleep. At the left are eight others, also seated and asleep. At the back is a landscape traversed by the brook Cedron and covered with orange trees. In the distance is a group of soldiers led by Judas, and further off still are the battlemented walls of Jerusalem.

182. The descent from the Cross. — In the centre of the picture is the cross, against which leans a ladder. To the left, in front, lies the Redeemer on a white sheet, held by the Virgin and holy women. Other women are seated round, weeping. The

Magdalene wrings her joined hands in despair, while St. John stands with his hands crossed in front; near him is St. Nicodemus, bearing a vessel of myrrh. On the opposite side the venerable Joseph of Arimathea stands, talking to another saint. In the background is a hilly landscape, lit up by the sun, represented as a golden globe.

On wood, h. 0,330; w. 0,325. From the Vatican Library, Glass case R, III, IV, nn. 139, 140.

Sano di Pietro.

(see biographical sketch at n. 160).

183. The Nativity of Jesus Christ. — Before a cave, opened in the rocks and protected by a roof, the Virgin and St. Joseph are in adoration around the Divine Infant, who lying on the ground surrounded by a luminous halo. Above Him descends the Holy Spirit. In the cave are the ox and ass before the manger. Above the cave are depicted the Redeemer and six angels in a golden light. At the left the angels announce the good news to the shepherds.

184. The flight into Egypt. — In a hilly landscape is seen the Virgin seated on an ass led by a servant and followed by St. Joseph. The Virgin holds the Divine Infant lovingly in her arms. St. Joseph is beating the ass with a stick. In the background are some trees and two castles in the distance,

On wood, h. 0,365; w. 0,385. From the Vatican Library, Glass case G, II, III, nn. 66, 67.

School of Urbino (xv century).

(SCHOOL OF PIERO DELLA FRANCESCA).

185. The Virgin with the Child and Saints. — In the centre the Virgin sits on a throne with the Divine Child standing upright on her knees. The Virgin is engaged in winding a very thin veil around the little body of her Son. On the right is St. Catherine with a fragment of the wheel of her martyrdom. On the left are St. Sebastian pierced with arrows and St. Bernardine

with a book. In the background is a dark parapet decorated with flowers, on which some pots are arranged. At the Virgin's feet are the letters C N, and the date *1472 a dì 9 di marzo*. Under each of the Saints is the name.

On wood, h. 0,44; w. 0,68. From the Vatican Library, Glass case L, VI, n. 187.

School of Lombardy (xvi century).

186. The Madonna of the Girdle. — The Virgin is seated upon a throne, her feet resting on steps formed in the rock. On her right knee she holds the Infant, who is naked and holds in His hands the girdle, turning His head towards St. Augustine. The latter stands before the Holy Child on the left, in pontifical garb with the m'tre and the jewelled pallium, the crosier in his left and a book in the right. On the side opposite to the Divine group is St. John the Baptist with a roll in his right hand, while with the left he points to Jesus. Behind the Virgin is a thick cloud, like an aureola in the form of a lozenge. On the scroll in the hand of St. John is the false signature:

CESARE

DA

SESTO

1591.

On wood, round, diam. 1,56. This belonged to the old Vatican Picture Gallery. Erroneously attributed to Cesare da Sesto, it comes from a church near Milan and was bought by Gregory XVI.

ROOM III.

SCHOOL OF UMBRIA AND THE MARCHES



Fot. Felici.

Fig. 14. - Room III. - School of Umbria and the Marches.



ROOM III.

SCHOOL OF UMBRIA AND THE MARCHES

Allegretto Nuzi.

He was born at Fabriano and we find him inscribed in the book of the painters of Florence. He worked under the influence of the Sienese and Florentine masters, showing, notwithstanding, an original and characteristic personality. He died at Fabriano presumably in 1385. He painted at Fabriano, Florence and Venice.

187. The Virgin with the Child, the Archangel St. Michael and St. Ursula (fig. 15). — Triptych. The Virgin is seated, on a throne, covered with rich flowered stuff, and is represented full face. She wears a red dress and an ample blue mantle, edged with gold, and with a large star on the right shoulder; she holds on her lap the Infant, who stands upright and is in the act of giving the blessing. Beneath, around the throne, eight persons kneel in adoration. The background is gold. On the step of the throne is the inscription:

AD TE LEVAVI OCULOS MEOS QUI HABITAS IN COELIS: ECCE
SICUT OCULI | SERVORUM IN MANIBUS DOMINORUM SUORUM. ET SICUT
OCULI ANGILLE. | IN MANIBUS DOMNE SUE, ITA OCULI NOSTRI AD
DOMINUM DEUM NOSTRUM | DONEC MISEREATUR NOSTRI. MISERERE
NOSTRI DOMINE MISERERE NOSTRI.

On the base of the picture are the words:

ALEGRITTUS NUTH ME PINXIT A. M.CCCLXV.

In the left panel, the Archangel Michael is represented standing and full face; he wears a coat of mail and bears a large shield in his left hand and a long sword in the other. Under his feet

is the infernal dragon. The Saint's head is bound with a golden diadem. The background is gold.

In the right panel St. Ursula stands almost full face; she has a standard bearing a cross in her right hand and the palm of mar-



Fig. 15. - Allegretto Nuzi.

The Virgin with the Child, the Archangel St. Michael and St. Ursula (n. 187).

tyrdom in her left. She wears a low necked blue mantle, richly bound with gold. The background is gold.

On wood, centre part: h. 1,25; w. 0,69; lateral panels, h. 0,93; w. 0,41. This is the most ancient and one of the most important works of Allegretto

Nuzi of Fabriano (see COLASANTI, *L'Arte*, 1906). SUIDA (*Florentinische Maler um die Mitte des XIV Jahrhunderts*, Strassburg, 1905, p. 43 and seq.) believes that the painter Allegretto Nucci, who matriculated at Florence in 1346, is not the same person as the painter of Fabriano. This hypothesis has been ably confuted by Colasanti and by VENTURI, *Storia dell'Arte Italiana*, V, 839.

Allegretto Nuzi.

(see biographical sketch at preceding number).

188. The Virgin with the Child. — The Virgin is represented full face and half length, in a red dress, with a blue mantle falling from the head; she holds the Divine Babe on her left arm. He is clothed in a light tunic, drawn to the waist by a girdle, and rests His right hand on the Virgin's shoulder, whilst the left seeks the maternal bosom. The background is gold worked with elegant ornaments.

On wood, h. 0,205; w. 305. From the Vatican Library, Glass case L, I, n. 182.

189. The dead Christ. — Christ is represented full face, half length, naked, livid in colour, the arms crossed on the breast, the eyes closed, the head reclining towards the right shoulder, blood flowing from the wounds of the hands and side. The background is gilt.

On wood, h. 0,35; w. 0,21. From the Vatican Library, Glass case L, II, n. 183. These two panels, once attributed to the school of Agnolo Gaddi, were by us claimed for Allegretto Nuzi, who undoubtedly painted them during the period in which he was more greatly influenced by Florentine art.

In the manner of Allegretto Nuzi.

190. The Virgin with the Child, St. Catherine and St. John the Baptist. — The Virgin sits on a rich Gothic throne, holding the divine Child on her knees. Above the throne are two angels. On the left side is St. Catherine of Alexandria with the palm and wheel of martyrdom; on the right, St. John the Baptist with the scroll, on which is written: *Ecce Agnus Dei*, etc. The background is gilt.

On wood, h. 0,35; w. 0,27. From the storehouses of the Vatican Palace.

Lorenzo d'Alessandro of Sanseverino.

He painted in the second half of the xv century. He is called Lorenzo II to distinguish him from the first Lorenzo, who together with his brother Jacopo decorated the church of S. Giov. Battista at Urbino. Of the second Lorenzo characteristic work is found in San Francesco di Paosola, near Macerata, in the collegiate church of Sarnano dated 1481 and 1483, in the collegiate church of Sant'Angelo di Matelica and in the National Gallery, London.

191. The Virgin with St. Anne. — The head of the Virgin is full face, covered with a cloth embroidered in blue and gold and surrounded with an engraved gold nimbus, with the words: *Mater Dei memento mei*. Behind the Virgin's head is seen that of St. Anne with a red cloth. This is certainly a fragment of a much larger composition, representing the Virgin, St. Anne and the holy Child. Even this fragment has been sawn in two parts and the background of the Virgin has been entirely gilt.

On wood, h. 0,54; w. 0,240. From the Vatican Library, Glass case S, XIV, n. 167. This fragment was attributed by F. Mason Perkins to Matteo di Giovanni.

Francescuccio Ghissi.

He lived at Fabriano at the end of the xiv century. Like Allegretto Nuzi he belonged to that group of artists of Fabriano which characterised the School of Umbria and the Marches before the advent of Gentile da Fabriano and which in a certain way educated Gentile himself. He was strongly under the influence of Siennese art.

192. The Virgin and Child (fig. 16). — The Virgin is seated on a purple carpet and wears a blue mantle embroidered in gold flowers. She is turned three quarters to the right, looks towards the spectator and lovingly offers her breast to the Divine Child, who sits, half clothed, on her lap. The picture is a pointed arch, the background gilt.

On wood, h. 0,365; w. 0,220. From the Vatican Library, Glass case S, I, n. 154.

School of Francescuccio Ghissi.

193. The Virgin, Child and St. Catherine. — The Virgin, in a blue mantle and red dress with gold flowers, is represented seated on the clouds. She has, on her knees, the Divine Child, who



Fig. 16. - Francescuccio Ghissi. The Virgin and Child (n. 192).

holds a bird in His left hand and with the right gives the ring to St. Catherine; the latter is clothed in red, with a crown on her head and a book and the palm of martyrdom in her left hand, and is kneeling near the Divine group. The background is gold.

On wood, h. 0,30; w. 0,50. From the Vatican Library, Glass case F, VIII, n. 59.

School of Fabriano (xv century).

194. The Crib. — Under the porch of a castellated edifice the Divine Child lies naked on the ground, the Virgin kneeling before Him in adoration, St. Joseph seated with his head leaning on his right hand. A maid prepares a bath for the new-born Child. In the background are the ox and ass at the manger. Outside his building, on the left, in a hilly country, is seen a young woman advancing with a pitcher on her head and a bucket in her left hand. Another and older woman is spinning with a distaff. Behind, amongst the hills, appears the cavalcade of the Magi-Kings, and an Angel in the heavens announces the news to the shepherds. Above, to the right, in the blue sky, the moon shines like a great round disc.

On wood, n. 0,310; w. 485. From the Vatican Library, Glass case H, V, n. 72.

Ottaviano Nelli.

Ottaviano di Martino Nelli, of Gubbio, flourished at the beginning of the xv century. He was one of the masters or rather one of the precursors of Gentile da Fabriano. He worked at Gubbio, at Perugia (1403-04), at Urbino (1420) and at Foligno (1424). He died between 1445 and 1450.

195. The mystical marriage of St. Francis with Poverty. — St. Francis is depicted in a mountainous country, standing, dressed in the habit of his Order, the aureole round his head; another friar is behind, in the act of putting a ring, with his right hand, on the finger of a young girl, who represents Poverty, and is kneeling before him and bearing in her left hand a flowering lily branch. Near her are Chastity and Obedience. In the background are some castellated buildings. In the sky is seen the hand of God in benediction.

196. The Circumcision. — Within a little chapel with a starred roof, is seen the High Priest in a rich cope, engaged in circumcising the Child Jesus who is completely nude and held by another minister. The Child turns towards the Blessed Virgin, who holds out her hands to receive Him. St. Joseph, near the Virgin, also helps to hold Jesus. Around the principal figures are several others. At the back the splendid Temple of Jerusalem is represented as a Gothic church with cusps and pinnacles.

On wood, h. 0,705; w. 0,32. From the Vatican Library, Glass case M, II, III, nn. 77, 78.

CROWE u. CAVALCASELLE (*Gesch. d. Ital. Mal.*, IV, 103). Siren considers them very near to O. Nelli. Perkins accepts the conclusions of Cavalcaselle attributing the picture to O. Nelli.

In the manner of Gentile da Fabriano.

197-200. Miracles of St. Nicholas of Bari. — (1^o). *Birth of St. Nicholas of Bari.* Beneath a portico, before the room of the mother, who is seen in bed at the back, St. Nicholas raises himself miraculously on his feet in the basin which the maids had prepared for his bath. On the left are another arch and the outside walls of a house, flanked by flowers and an orange tree.

On wood, h. 0,360; w. 0,360. From the Vatican Library, Glass case P, XII, n. 132.

198. (2^o). *St. Nicholas throws three golden balls to three poor girls.* The Saint has climbed on the outside iron bars of a room where three young girls, with their father, are undressing to go to bed; one of the girls kneels before her father drawing off his trousers; another is removing her veil, but, perceiving the presence of the Saint, looks up at the grating; the third, on the other side of the bed, is taking off her dress, and, in her chemise, turns round ashamed and surprised. Two gold balls have already fallen on the bed, the last remains in the Saint's hand, who is in the act of throwing it through the grating.

On wood, h. 0,365; w. 0,365. From the Vatican Library, Glass case P, XIII, n. 133.

199. (3^o). *St. Nicholas delivers three children who have been cut into pieces and salted by an innkeeper.* The holy Bishop,

in festal garments, with mitre and crosier, stands before an arch under which are three barrels in a row. Out of them come forth three children who, having been lodged and hospitably received by a butcher, were killed during the night, cut in pieces and salted. The innkeeper and his wife kneel in attitudes of supplication before the door of the inn, which bears strange signs. On the right is seen the half length figure of a servant pouring wine from a jug.

On wood, h. 0,365; w. 0,365. From the Vatican Library, Glass case P, XIV, n. 134.

200. (4^o). *St. Nicholas saves a vessel from ship-wreck.* A ship with sails is seen at the mercy of the waves, whilst the sailors move about in despair, and cast sacks into the sea to lighten the cargo. St. Nicholas appears flying in the sky and stretches out a hand in benediction towards the ship. Amongst the waves are seen various fish and a monster like a siren, to symbolise the treacherous sea, which, frightened by the apparition of the Saint, sinks down into the abyss.

On wood, h. 0,39; w. 0,62. From the Vatican Library, Glass case O, X, n. 114. These little pictures originally made part of a predella. Some students of art have thought they could see in them the brush of Gentile da Fabriano himself. According to SIREX (in *L'Arte*, 1906, p. 334) they were part of a picture painted by Gentile for the family Quaratesi in San Niccolò at the gate San Miniato, of which Vasari speaks. The central part of this picture represented the Virgin and was discovered in the private collection of the King of England. The four Saints; St. Nicholas, St. Mary Magdalene, St. John the Baptist and St. George are in the Gallery of the Uffizi. Schmarsow believes that he sees the hand of Masaccio in these pictures. A. VENTURI (*Storia dell'Arte Italiana*, VII, 196) leans to the opinion that Gentile painted them and supposes that they served as a predella to the *ancone* which at one time ornamented the church of San Niccolò in Fabriano and which is now preserved in the Friedrich-Museum of Berlin. We, ourselves, are of opinion that Gentile was no stranger to the work of these paintings.

School of Umbria and the Marches (xv cent.).

201. *The Adoration of the Shepherds.* — In a rocky country a grotto has been hewn before which the Divine Child is laid in a stone cradle, warmed by the breath of the ox and ass. The

Virgin is in adoration before her new-born child, on whom the Holy Spirit descends from heaven. St. Joseph kneels near the Virgin. Two shepherds, accompanied by a dog, kneel in front. In the distance, are shepherds being told the news by an Angel. In the golden sky is a glory of Angels.

On wood, h. 0,495; w. 0,440. From the Vatican Libr., Glass case F, VII, n. 58.

School of the Marches (xv century).

202. The Coronation of the Virgin, the Nativity of Jesus Christ, the Adoration of the Magi (called the **Rospigliosi Triptych**). — In the central part the Virgin, draped in a rich orange coloured mantle, black flowered, sits before the Redeemer, who holds the sceptre in His left hand and with the right places the crown on the head of the divine Mother. These two figures sit within a many-coloured lozenge, held up by music-playing Angels. In the left panel is the scene of the Nativity, restricted to the principal figures: the Virgin, seated on a long cushion, lovingly contemplates the Child, to whom two handmaidens are ready to give the bath. St. Joseph gazes on the scene, sitting with his head resting on his hand. At the back are the ox and ass. In the cusp is the annunciation to the shepherds. In the right panel is Mary, holding the Babe on her lap, with St. Joseph at her side. Before the divine group are the three Magi-Kings, one of whom, on his knees, is engaged in kissing one of the feet of Jesus. In the two lateral pinnacles of the triptych are the Angel and the Virgin as in scenes of the Annunciation. In the centre pinnacle is the monogram of Christ.

This triptych, coming originally from the Collegiata church of San Venzio at Camerino, was given to Pope Leo XIII on the occasion of his Jubilee by Prince Rospigliosi. It was attributed to Gentile da Fabriano, but this opinion is not to be accepted. It was the work of a painter from the Marches, who was a contemporary of Gentile and has signs also of the school of Fabriano and of that of Foligno. See A. VENTURI, *Gentile da Fabriano*, n. 36, p. 27, and *Storia dell'Arte Ital.*, VII, 182. W. SUIDA (*Studien zur Lombardischen Malerei des XV Jahrhunderts*, in *Monatshefte für Kunstwiss.*, Leipzig, 1909), attributes the picture to a Lombard master living about 1450.

On wood, central panel: h. 1,75; w. 0,85; lateral panels, h. 1,50; w. 0,62. This was in the old Vatican Picture Gallery.

School of the Marches (xv century).

203. Blessed John of Prato and St. George. — On the right is Blessed John of Prato, half length, in the habit of a Franciscan, his breast pierced by a dagger and the palm of martyrdom in his left hand. St. George, in coat of mail, with a red helmet, is in the act of transfixing the dragon. The painting is on a gold ground, vaulted and divided into two polybolate arches. In the triangular space between the two arches is the prophet Daniel with a roll.

204. St. Anthony of Padua and St. Clare. — Form similar to preceding. Half length figures. On the left St. Anthony engaged is in reading from a book which he holds in his right hand; in his left he has a lily branch. On the right St. Clare also bears a lily. In the triangle, between the two polybolate arches, is a prophet. The background is gold.

On wood, h. 1,05; w. 0,81. From the storehouses of the Vatican Palace.

Francesco di Gentile.

There are no biographical notices of this painter, who is believed to have been a son of Gentile da Fabriano. He lived in the beginning of the xv century.

205. The Virgin and Child, called The Madonna of the Butterfly. — The Virgin is represented half length, full face; a white cloth descends from the head, covering the shoulders, and is fastened on the breast with a large gold brooch in relief. The head is surrounded by a large gold aureole, also in relief. She wears a blue dress and holds in the left hand a vellum book, propped upon the parapet. With her right hand she supports the Divine Infant, who is seated on the wall dressed in green over a little white shirt. In the background are seen the waves of an agitated sea, the sky gloomy and greenish, slightly cloudy. At the right, near Mary's shoulder, is a large butterfly. Below, on the parapet we read: FRANCISCVS GENTILIS.

On wood, h. 0,63; w. 0,46. From the Vatican Library, Glass case R, XI, n. 147.

School of the Marches.

IN THE MANNER OF THE SANSEVERINATI.

206-207. The Baptism of St. Augustine. St. Augustine with his disciples. — In the first of these little pictures St. Augustine is depicted naked to the waist, within a font, his arms crossed on his breast, whilst St. Ambrose, in pontifical garments, pours on his head the baptismal water. At the left are the clerics who assist St. Ambrose. On the right kneels St. Monica, mother of St. Augustine, and two youths awaiting baptism. At the back is a chapel with three arches. In the second painting, St. Augustine, now a bishop, is seen beneath a shrine with trilobate arches, instructing sixteen disciples who kneel around him, clothed in the habit of the Order. On the knees of the Saint rests an open book in which are read the words: *Ade omnia, fratres carissimi, diligatur Dominus Deus, inde proximis.*

On wood, h. 0,40; w. 0,28. From the Vatican Library, Glass case R, VI, VII, nn. 142, 143.

208-209. St. Augustine being taken to school by his mother, St. Monica. St. Augustine teaching in school. — The young Saint is being taken to school by his mother and holds in his joined hands a little board inscribed with the letters of the alphabet (on the head of the Mother is the name: *Monica*, at the feet of the son: *Augustinus*). The schoolmaster, seated in his chair, questions Augustine. On a long bench are seated several youths with open books before them. In the second picture St. Augustine, having become master in his turn, is standing behind a chair, teaching nine men who sit before him. The Saint is engaged in commentating a book that is lying open before him on which is written: *Liber retorice* (on his head is the name *Augustinus*).

On wood, h. 0,33; w. 0,35; - h. 0,25; w. 0,26. From the Vatican Library, Glass case J, V, VI, nn. 207, 208.

School of Pinturicchio.

210. The Assumption of Mary Virgin, the Mass of St. Gregory, St. Jerome in the desert. — Triptych. In the centre is represented the Virgin seated, with joined hands, on a cloud, between two angels kneeling in adoration. Below is the empty tomb of Mary, before which St. Thomas kneels with the girdle in his joined hands and his head raised towards the Virgin in an attitude of profound religious fervour. In the background is a pleasing landscape, covered with rich vegetation and a castle on the borders of a river. In the left hand panel St. Gregory stands before an altar, engaged in celebrating Mass. At the moment of the Elevation, raising the Host with his hands, he sees the apparition of the Virgin and Child, and Christ as represented in a « Pietà » in rays of light. A young cleric who lifts the chasuble of the Saint appears indifferent and unconscious of the miraculous vision. The altar is under an arched baldachino, through which is seen, in the distance, a country with trees and a city on the banks of a river. In the right hand panel St. Jerome is depicted kneeling, his head turned towards the Crucifix, in the act of striking his half-bared breast with a stone. Before him a cross is fixed into the ground with a skull at its foot; on the right crouches the lion near a cardinal's hat. In the background are rocky hills, a landscape with trees, a river and the city of Rome with some classic buildings.

On wood, central panel, h. 1,30; w. 0,52; left panel, h. 1,30, w. 0,48; right panel, 1,30; w. 0,46. From the Vatican Library, Glass case T, IV, n. 174. See CROWE u. CAVALCASELLE, *Gesch. d. Ital. Mal.*, IV, 311.

Niccolò Alunno (NICCOLÒ DI LIBERATORE OF FOLIGNO).

He was born at Foligno about 1430. He came under the influence of Benozzo Gozzoli at Montefalco. His work is characteristic of his deep religious feeling. At times he pushes to exaggeration the sorrowful expression of his figures. The greater part of his work is preserved in Umbria, at Assisi, Foligno, Gualdo Tadino, Nocera, Deruta and in other cities of the Marches. He died in 1492.

211. The Triptych of Camerino (fig. 17). — In the centre panel is Christ on the cross, between the Virgin and St. John. The



Fot. Anderson.

Fig. 17. - Niccolò Alunno. The Triptych of Camerino (n. 211).

Magdalene, on her knees, is kissing, with great effusion, the feet of Christ. Two Angels receive the blood flowing from the Redeemer's hands; two others are flying above. Right panel: St. John the Evangelist and St. Porphyry. Left panel: St. Peter and St. Venantius. In the pinnacles: the Resurrection in the centre, David on the right, Isaias on the left between garlands held by angels. The background is gold.

On wood, centre panel, h. 2,40; w. 1,15; side panels, h. 1,60; w. 0,84. This belonged to the old Vatican Picture Gallery. It was bought by Pius IX from the Collegiate church of Camerino.

Niccolò Alunno

(see biographical sketch at preceding number).

212. The Polyptych of Montelpare. — This is in many compartments, divided from each other by pilasters. Centre panel: the *Coronation of the Virgin*; in the pinnacle: *Christ in the sepulchre*. The side panels are divided into twelve compartments forming two rows, one above the other, containing saints of both sexes. From the right, below: St. John the Baptist, St. Paul, St. Sebastian; above: St. John the Evangelist, St. Mary Magdalene, St. Ursula. From the left, below: St. Ambrose and St. Augustine; above: The Virgin, St. Catherine, St. Agatha. In the predella above, the twelve Apostles; below: the Maries between St. Lawrence, St. Emidius and St. Stephen.

On wood, h. 2,91; w. 2,80. This came from the church of S. Angelo di Montelpare, in the province of Ascoli Piceno. It was bought by Gregory XVI. It once formed part of the Lateran Picture Gallery but was transferred to the Vatican under Pius IX.

Cola dell'Amatrice (NICCOLÒ FILOTESIO).

He was from Amatrice, in the Abruzzi, and was born in 1489. He painted from 1513 to 1543 in Ascoli, at Norcia and in Calabria. He was influenced by the Umbrian artists, by Raphael and by Michael Angelo. Towards the end, he lived in Aquila where he constructed the temple of St. Bernardine.

213. The Assumption. — Triptych. In the centre panel is the empty tomb, around which are grouped the Apostles in an attitude of wonder and devotion. Above, the Virgin is ascending

to heaven surrounded by a glory of angels and cherubim. In the left panel are St. Lawrence and St. Benedict (?); in the right St. Mary Magdalene and St. Catherine (?). On the sepulchre of Mary is the inscription: COLA AMATRICIVS FACIEBAT. MDXV.

On wood central panel, h. 2,00; w. 1,33; side panels, h. 1,15; w. 0,60. This formed part of the Lateran Picture Gallery.

Pinturicchio (BERNARDINO DI BETTO).

He was born at Perugia about 1454. He was probably a disciple of Fiorenzo di Lorenzo and was co-worker of Pietro Perugino in Rome. He worked at Perugia, Rome (1481-1502), Orvieto (1492-94 and 1496), Spello (1501) and during the last years of his life (from 1503) at Siena where he died in 1513.

214. The Coronation of the Virgin. — Above, within a lozenge formed of luminous rays, framed by an iridescent band, the Virgin kneels before Jesus Christ, who is seated and places on her head the crown of glory. Around the lozenge fly cherubim, and at the sides are two angels playing on musical instruments. Beneath stand the twelve Apostles, divided into two groups. Kneeling, in the front, are St. Francis of Assisi, St. Bernardine, St. Anthony of Padua, St. Louis of Toulouse and St. Bonaventure. In the background is a landscape with a little church on a mound to the right.

On wood, h. 3,30; w. 2,00. This formed part of the old Vatican Gallery.

This picture was painted about 1500 for the Friars Minor of the Monastery della Fratta, near Perugia. As is known from documents, G. B. Caporali had a great part in the execution of the picture. It was erroneously attributed to Perugino by Orsini and other writers.

In the manner of Pinturicchio.

215. The Virgin and Child. — The Virgin is represented half length, almost full face, in a red dress and blue mantle, before a parapet on which stands the Divine Child clothed in a thin little white tunic, His right hand lifted in benediction. Flowered background.

Fragment from a fresco, h. 1,05; w. 0,87 partly restored. Formed part of old Vatican Picture Gallery.

In the manner of Pinturicchio.

216. The mystic marriage of St. Catherine. — The Virgin, seated and almost full face, has the Divine Infant in her lap and is holding Him with her left arm, whilst she clasps her right around St. Catherine's waist, who stands with her left hand on her breast in an attitude of reverent devotion and holds forth the right to have the ring put on it by the Divine Child. The Saint has a richly gemmed crown and wears a black robe with golden flowers. The Child has a white tunic also strewn with gold flowers. The background is gilt. Above, at the sides, are two cherubim.

On wood, h. 0,45; w. 0,34. From the Vatican Library, Glass case S, XIII, n. 166. See CROWE u. CAVALCASELLE, *Gesch. d. Ital. Mal.*, IV, 311.

Lo Spagna.

GIOVANNI DI PIETRO (also called the SPAGNOLO).

Neither the date nor place of birth of this painter is known. His sobriquet seems to indicate his nationality. The first notice we have of him is in 1507 at Todi. After Raphael, he was Pietro Perugino's best pupil. He worked at Perugia, Todi, Trevi and Rome. He died at Spoleto about 1530.

217. The Adoration of the Magi, also called The Madonna of the Spineta (fig. 18). — In the front part of the picture the Child Jesus lies on a cushion on the ground, surrounded by the Virgin, St. Joseph and three Angels in adoration. A little behind, to the left, the Baptist advances accompanied by a shepherd. At the back, to the left, are the hut with the ox and ass, the cavalcade of the Kings-Magi and, on a hill to the left, the appearance of an angel to the shepherds, bringing the good news. Above amongst the clouds, are three angels reading from a scroll.

On wood, h. 2,22; w. 1,56. Formed part of the old Vatican Picture Gallery.

This picture was, at one time, attributed by some writers to Pinturicchio, by others to Perugino and even to Raphael. It is now justly considered as one of the first works of Lo Spagna. It was painted towards 1507 for the monastery of the Spineta near Todi. An original copy of this picture, with some variations, exists in the Museum of the Louvre.



Phot. Anderson.

Fig. 18. - Lo Spagna. The Madonna of the Spineta (n. 217).

Antoniazzo Romano (ANTONIO AQUILI).

Flourished in Rome in the last years of the xv century. He followed the style of Melozzo da Forlì and especially that of Pinturicchio. He painted several pictures in Rome and its neighbourhood.

218. The Virgin adored by the Auditors of the Rota. — In the centre the Virgin is seated on a throne in the form of a niche. She is facing the spectator and holds the Child Jesus standing on her lap. At the sides of the throne are St. Paul, with a book and sword, at the left; St. Peter, at the right, with a book and the keys. At the foot of the throne, from right to left, in smaller dimensions, are the twelve auditors of the Rota, in brown or red robes and white mantles. All are kneeling and turn towards the Virgin in an attitude of adoration. On the steps of the throne are two coats of arms. One represents a rose with a dove; the other is that of the President Brancadoro, who ordered the picture.

On wood, h. 1.87; w. 2.12. From the private apartments of the Vatican Palaces.

Perugino (called PIETRO VANNUCCI).

Born at Città della Pieve in 1446. Called Perugino because he worked principally at Perugia. He was a contemporary and akin to Fiorenzo di Lorenzo; he went to Florence, where he was co-disciple of Leonardo da Vinci in the studio of Verrocchio. In 1475 he again worked in Perugia. In 1480 he went to Rome to decorate the Sistine Chapel. Afterwards he had studio at Florence and Perugia, at the same time. In the latter city he decorated in 1499 the Sala del Cambio. He lived alternately at Perugia and Florence. In 1505-06 he definitely established himself at Perugia. He died in Castello di Fontignano in 1524.

219. Three Saints. — St. Placidus, St. Flavia and St. Benedict. St. Placidus is seen full face, he has a palm against his right shoulder, his hands joined in prayer and his eyes lifted to heaven with deep religious fervour. St. Flavia, in the same attitude, is turned three quarters to the right. St. Benedict holds a book in his left hand and a bundle of twigs in his right and

looks down with an expression of sadness. Half length figures, one third life size.

All on wood, each one h. 0,31; w. 1,26. They formed part of the old Vatican Picture Gallery. They are fragments of a large altar piece which was above the High Altar in the Church of San Pietro of the Black Monks of St. Benedict in Perugia, painted in 1495 and paid for with 500 golden ducats. It was mutilated and divided into several parts in the XVIII century. Five other Saints: Scholastica, Constantius, Peter Abbot, Herculanus and Maurus were taken to Paris in 1797 and afterwards given back to Perugia. The centre part, representing the Ascension, is at Lyons; the lunette, in the church of St. Gervaise at Paris; the predella, in the Museum at Rouen.

Perugino.

(see biographical sketch at preceding number).

220. The Resurrection. — Within a lozenge of the colours of the rainbow is Christ, with the upper part of the body uncovered, draped in a mantle which descends from the right shoulder and covers Him lower down. In His left hand He holds the standard with the cross, and raises the right in benediction. At His sides are two adoring angels. Below is the sepulchre, the lid removed, and around it are seated three soldiers asleep, while another is running away, looking wonder-stricken at the sky.

On wood, h. 2,33; w. 1,65. Painted in 1502 for the church of San Francesco at Perugia. According to an unreliable tradition Raphael collaborated in this work. It is said that the young soldier asleep on the right, in armour, yellow tunic and red sleeves, is a portrait of Raphael himself, the soldier running away, on the left, Perugino. The picture, after having been much retouched by Francesco Romero was taken to Paris 1797. It was given back in 1815. Formed part of the old Vatican Picture Gallery.

School of Umbria (xv century).

221. The Virgin and Child and St. John. — The Virgin, gracefully robed in a red dress and a blue mantle embroidered in gold, is seated turned three parts to the left and holds on her knees the Divine Babe, completely naked, and clasping the cross in His right hand. Mary turns her head towards the infant

St. John, who is on the right clothed in skins, with hands joined in adoration of the Child Jesus. In the background is a landscape with slender trees.

On wood, h. 0,56; w. 0,38. From the storerooms of the Vatican Palaces.

Vincenzo Pagani (xiv century).

He was born at Monterubbiano about 1490, and died in 1468. He lived for a long time at Ripatransone. He began by following the style of Crivelli and later that of the school of Umbria and Raphael.

222-223. Two canvases with various Saints. — The figures of the Saints are represented one above the other, divided by ornamental work. In the first is seen from below to above: St. Roche, St. Clare and another Saint; in the second: St. Sebastian, St. Anthony of Padua, St. Nicholas.

On canvas, h. 1,15; w. 0,17. From the storerooms of the Vatican Palaces.



ROOM IV.
RAPHAEL ROOM



Phot. Felici.

Fig. 19. - Room IV. - Raphael.



ROOM IV. RAPHAEL ROOM

Pietro Perugino.

(see biographical sketch at number 219).

224. The Virgin with four Saints (fig. 20). — The Virgin, seated on a throne, under a portico, holds the Infant Jesus upright on her left knee. At the sides are the four patron Saints of Perugia; on the right: St. Laurence and St. Louis of Toulouse; on the left: St. Herculanus Bishop and St. Constantius. Signed on the step of the throne: HOC • PETRVS • DE CHASTROPLEBIS • PINXIT.

On wood, h. 1,93; w. 1,65. Formed part of the old Vatican Picture Gallery. Perugino was given the commission in 1483. Painted in 1496 for the chapel of the Palazzo Comunale of Perugia. Taken to Paris in 1797. The lunette representing the *Pietà* was restored to Perugia and is now in the Museo Comunale of that city.

Raffaello Sanzio (or Santi).

Born at Urbino of Giovanni Santi or Sanzio in 1483. He had his first lessons from his father, who died when his son was only eleven years old. Perhaps some influence on the artistic education of Raphael was exercised by Timoteo Viti on his return from Bologna, where he had studied with Francia. Raphael entered at youthful age into the studio of Perugino at Perugia. In 1504 he went to Florence where the works of Fra Bartolomeo, Michael Angelo and Leonardo made a great impression upon him. In 1508 he was called to Rome by Bramante where he painted for Popes Julius II and Leo X. His style was still further modified under the influence of Seba-

stiano del Piombo, of Michael Angelo and the ancient classical works. He died in Rome in 1520.

225. The crowning of the Virgin (fig. 21). — This composition may be considered as divided into two parts. In the upper



Phot. Anderson.

Fig. 20. - Perugino. The Virgin with four Saints (n. 224).

the Virgin is represented seated, her head bowed in preparation for receiving the crown which the Redeemer, seated before her, is placing on her head. Four Angels surround the group, two on each side, playing on various musical instruments.



hot. nderson.

Fig. 21. Raphael. The crowning of the Virgin (n. 225).

Above, in the sky, are seven winged heads of Cherubim; amongst the clouds two little angels contemplate the scene. In the lower part of the picture is seen the empty tomb from which the Virgin ascended to heaven and in which flowers are springing up. Around the sepulchre stand the Apostles in attitudes of wonder and adoration. In the centre of the group is St. Thomas, who holds in his hands the girdle received from the Virgin. At his sides are St. Peter and St. Paul. On the left, to the front, is the youthful figure of St. John. In the background a pretty valley lies between little hills, covered with trees and houses.

Painted on wood, transferred to canvas: h. 2,72; w. 1,65. It was painted by Raphael in 1503 by order of Maddalena Oddi of Perugia. Raphael, who was barely twenty at the time, shows here how he is still following faithfully the manner of his master, Pietro Perugino. There exist many preparatory designs by Raphael of this picture (see Passavant, II, 14). Until 1797 this picture adorned the church of San Francesco of Perugia; from 1796 till 1815 it was at Paris where it was transferred from wood to canvas. It was given back in 1815, when it became part of the Vatican Picture Gallery.

226. The Mysteries (fig. 22). — Under this name are designated the three events constituting the predella of the preceding picture, namely: *the Annunciation, the Adoration of the Magi and the Presentation in the Temple*.

1. *The Annunciation*. The Virgin is seated under a colonnade of columns of the Corinthian order. The Angel advances towards her whilst she is engaged in reading from a book of prayers. Through the arcades at the back is seen a vague landscape, lost in the distance in the delicate blue of the sky, where are seen the Eternal Father with a globe and the Holy Spirit in the form of a dove.

2. *The Adoration of the Magi*. On the right, in front of a hut, the Virgin is seated with the Child Jesus on her knees. St. Joseph stands near her. Before the divine group are the Magi-kings, one of whom offers, on his knees, a bowl to Jesus. On the left is seen the following of the kings, composed of various pages and some horses richly caparisoned. At the end, on the right, are some shepherds in adoration.



Phot. Anderson.

Fig. 22. - Raphael. The Mysteries (n. 226).

3. *The Presentation in the Temple.* The scene takes place in the interior of a temple, with three aisles of the Ionic order. In the centre, before the altar, Simeon is depicted taking the Divine Child from the hands of the Virgin. St. Joseph leans, with one hand, upon the altar itself. In the right hand nave are three women, one of whom has turtle doves on her lap; in the left nave are four assistants.

Painted on wood and transferred to canvas, h. 0,39; w. 1,90. This formed part of the old Vatican Picture Gallery, where it was hung separately from the *Coronation*. It was re-united on the occasion of the recent rearrangement.

This predella was painted by Raphael together with the picture of the *Coronation*, but bears signs of higher progress and has some features infinitely superior to those of the picture itself. In painting some of these events, Raphael drew his inspiration from analogous scenes done by Perugino for the Church of Santa Maria at Fano. There exist various designs by Raphael for these compositions (see Passavant, II, 14). The predella has gone through the same historic wanderings as the *Coronation*.

Raphael.

(see biographical sketch at n. 225).

227. The three Theological Virtues. — These are represented in three zones painted in monochrome green. *Faith* holds a chalice in her right hand; *Charity* carries three children in her arms, whilst two others cling to her; *Hope* is engaged in prayer with joined hands and eyes turned towards heaven. At the sides of each medallion, within which these figures are painted, is seen a little angel within a niche.

On wood, each compartment h. 0,18; w. 0,44. This formed part of the old Vatican Picture Gallery. These paintings made the predella of the picture representing the *Descent from the Cross* which is in the Borghese Gallery. The *Descent from the Cross* was painted in 1507 for Atalanta Baglioni of Perugia. At one time it was in the Church of S. Francesco at Perugia.

Raphael.

(see biographical sketch at n. 225).

228. The Madonna of Foligno (fig. 23). — The Virgin is seated on high, amongst the clouds, in a luminous aureola, surrounded by a glory of angels. She holds on her knees the Divine



Phot. Anderson.

Fig. 23. - Raphael. The Madonna of Foligno (n. 228).

Child, who lifts with one hand His Mother's veil and gazes towards the lower part of the picture, where is seen St. Jerome standing, in the dress of a Cardinal, and presenting to the Virgin Sigismondo Conti who wears the dress of a Cameriere with red mantle, ermine cape and black sleeves, his hands joined in adoration. On the opposite side stands St. John the Baptist, dressed in skins, with a cross in his left hand, while with the right he points to the divine group; near to him is St. Francis kneeling and in ecstasy, his eyes looking up. In the centre an Angel stands holding a scroll. In the background is a landscape with the city of Foligno and the house of the Conti, on which a flaming bomb is about to fall. In the sky is a rainbow.

Canvas, h. 3,00; w. 1,98. This formed part of the old Vatican Picture Gallery. It was painted by Raphael, commissioned by Sigismondo Conti about 1511, in thanksgiving to the Virgin for having left him unhurt when a bomb fell upon his house at Foligno during the siege. It was placed in the church of Aracoeli where it remained until 1565 when, in compliance with the request of Sister Anna Conti, niece of the Prelate, it was taken to the church of the Convent of St. Anna at Foligno. In 1797 it was taken to Paris, where it was transferred to canvas, and given back in 1815.

Raphael.

(see biographical sketch at n. 225).

229. The Transfiguration (fig. 24). — At the top Christ is represented rising to heaven, within a glory, clothed in white, His arms stretched out, with the prophets Moses and Elias on either side. Below, St. Peter, St. John and St. James are prostrated to the earth on Mount Tabor blinded by the splendour of the heavenly light. At one side St. Julian and St. Laurence are in prayer. In the lower part of the picture is a boy, possessed by the devil, who furiously contorts himself in the midst of his relations, who implore the divine help. A crowd of people press around the principal group. A woman, seen from the back, her head turned in profile, with one shoulder uncovered, points out the possessed youth to the Apostles who are on the left side of the picture, in various attitudes of surprise and wonder, as if



Phot. Anderson.

Fig. 24. - Raphael. The Transfiguration (n. 229).

discussing the great miracle. In the background is a landscape, where rises, to the right, a city on the banks of a lake.

On wood, h. 4,05; w. 2,78. Formed part of the old Vatican Picture Gallery.

The commission for this picture was given to Raphael in 1517 by Cardinal Giulio de' Medici, afterwards Pope under the name of Clement VII, who wished to offer it as a gift to the Cathedral of Narbonne, of which he had been made Bishop by Francis I, king of France. At the same time Cardinal de' Medici commissioned Sebastiano del Piombo to paint the *Resurrection of Lazarus*, now in the National Gallery, London. Raphael died on Good Friday of 1520 without having been able to finish this picture, which was exposed at the head of his death bed. Giulio Romano was charged with the duty of finishing it and was helped by Gian Francesco Penni called the Fattore. Only the picture of Sebastiano del Piombo was sent to Narbonne. Giulio de' Medici gave the *Transfiguration* to the church of S. Pietro Montorio. In 1797 it was taken to Paris and given back in 1815.

Giulio Romano

and Francesco Penni (called the FATTORE).

Giulio Pippi (or rather de' Giannuzzi), was born in Rome in 1492; he was a favourite disciple of Raphael and worked in Rome under the Master together with Francesco Penni. At Mantua he painted in the Palazzo del Tè for the Gonzaga. He was the greatest propagator of Raphael's style. He died at Mantua in 1546.

Gian Francesco Penni, called the Fattore, studied under Raphael and helped the Master in the pictures of the Loggie and of the Farnesina. He completed, together with Giulio Romano, many pictures left unfinished by Raphael. He worked also at Naples. He died at Rome in 1528.

230. The Madonna of Monteluca (fig. 25). — In the upper part is the Coronation of the Virgin. Christ holds, in His left hand, the globe, and, in the right, the crown which He holds over the head of Mary. Both the figures are seated on the clouds; at their sides are two adoring cherubim and two angels bearing flowers; above hovers the dove of the Holy Ghost. In the lower part the Apostles are gathered together in attitudes of devotion and wonder around the Virgin's empty tomb, within which various coloured flowers are springing forth. In the background is a landscape with some ruins and a stream.

On wood, h. 3,54; w. 2,32. Formed part of the old Vatican Picture Gallery.



Phot. Anderson.

Fig. 25. - Giulio Romano and Francesco Penni.
The Madonna of Monteluce (n. 230).

In 1505 the Nuns of the Convent of Monteluçe, near Perugia, in fulfilment of a vow of their defunct Abbess Chiara da Procia, willing to have an altar piece done by the best painter possible, gave the commission for this picture to Raphael, who was then only twenty two. In June of 1516 the picture had not even been begun; a new contract was then drawn up stipulating that the painting should be finished by 15 August 1517. But Raphael never found time to do this picture and left only some designs, of which his disciples made use after the Master's death. Giulio Romano worked especially on the upper part, and Francesco Penni, called the *Fattore*, on the lower. It was finished in 1525. The predella of the picture was painted by Berto di Giovanni and is still preserved at Monteluçe. In 1797 it was taken to Paris but returned in 1815.

Giovanni Santi.

Father of Raphael, born at Colbordolo (Urbino) between 1430 and 1440. He formed his style especially under the influence of Piero della Francesca and Melozzo da Forlì. He worked principally at Urbino, Cagli, Pesaro. He was the author of a rhymed chronicle in which he sang the praises of Duke Federico di Montefeltro. He died at Urbino 1 August 1494.

231. St. Jerome. — The Saint is seated on a throne with a back in the form of a niche. He wears a violet mantle and carries on his head the Cardinal's red hat. In his left hand he holds an open book propped on his knee (in a page of the book are the words: VENITE . FILI . AUDITE . ME . TIMOREM . DOMINI . DOCEBO . VOS); in his right hand he holds a pen and gazes before him in meditation. At the foot of the throne, to the right, is crouched the lion. In the background is a landscape with hills, where the figure of the Saint is repeated in small dimensions in the act of doing penance and striking his breast with a stone. In the sky are seen two angels and two cherubim. On the step of the throne is the inscription: IOHANNES SANTIS DE VRBINO P.

On canvas, h. 1.88; w. 1.68. Formed part of the Lateran Picture Gallery.

Figure life size. Painted in water colours on canvas. Comes from the church of San Bartolo at Pesaro.

ROOM V.

VENETIAN SCHOOL



Phot. Felici.

Fig. 26. - Room V. - Venetian School.

DANTE'S ROMA



ROOM V.

VENETIAN SCHOOL

Giovanni Bellini.

He was born at Venice or Padua about 1430, and was a pupil of his father Jacopo. He passed many years of his youth at Padua, where he worked under the influence of Mantegna, one of whose sisters he married. He then went to Venice (1460) where he became very famous and where he died in 1516. All the great Venetian artists of the beginning of the XVI century began in his school.

232. The "Pietà", — The dead Christ is in a sitting position on the edge of the tomb, the upper part of His body naked and the legs covered with a white cloth. He is supported by Nicodemus who is seen behind Christ in a red and yellow garment. The Magdalene, in violet, her fair hair floating on her shoulders and in an attitude of profound sorrow, holds a hand of Christ within both of hers and looks at it weeping; Joseph of Arimathea, with a long beard, stands behind the Magdalene, his face full of grief and bearing a vase of perfumes in his right hand.

On wood, h. 1,07; w. 0,84. Formed part of the old Vatican Picture Gallery.

This picture was attributed by Selvatico to Mantegna and for a long time passed under his name. But Crowe and Cavalcaselle refused to credit him as the author, whom they believed to be Giambellino, who painted it between 1470 and 1480. Buckhardt did not agree with this opinion because he found in these colossal and powerful figures, in the outery of profound grief which emanates from the picture, a violence and terror-stricken expres-

sion which would be surprising in the work of Giovanni Bellini. Morelli attributes the painting to Giovanni Buonconsigli, considering it a copy of a lost work of Bartolomeo Montagna or of Giovanni Bellini. A. Venturi compares this painting with an altar-piece of Giambellino in San Francesco di Pesaro and gives Bartolomeo Montagna as the probable author.

Dr. Gronau also draws attention to the close analogies between this work and the style of Giovanni Bellini and Dr. Borenius has recently placed it amongst the works of Giovanni Bellini. Quite recently, Dr. Gustavo Frizzoni (in the *Burlington Magazine*, Feb. 1913), has confirmed the author as Bellini himself and has convincingly demonstrated that the picture of the Vatican must, originally, have been the upper part of the altar-piece by Giovanni Bellini in the church of San Francesco at Pesaro.

It formed part, at one time, of the Aldovrandi collection at Bologna.

Carlo Crivelli.

He was born between 1430 and 1440. It seems as if he had formed himself after the school of the Vivarini and then of the Squarcioni. He belonged to the Venetian School but passed the greater part of his life in the Marches, where he had many imitators and followers. His last known work is of 1493.

233. The Virgin and Child (fig. 27). — The Virgin is seated on a rich marble throne with a very high back; to this back is fastened, from above, a green cloth with a festoon of fruit. The Virgin wears a red dress and a brocade mantle worked in large green and gold designs; on her head is a transparent veil and a jewelled crown on her head; a string of pearls, fastened by a ruby, encircles her brow. She holds the Divine Child, who stands on her left knee, with both hands. He wears a short tunic and a necklace to which is attached a little coral horn and has an apple in His hand. At the feet of the Virgin, to the left, kneels the little figure of a friar, his hands joined in prayer, his head raised towards the Divine Group.

On the steps of the throne is the inscription:

OPVS CAROLI CRIVELLI VENETI · 1482.

On wood, h. 1.48; w. 0.67. Formed part of the Picture Gallery of the Lateran.

This picture came from Force, a little town in the province of Ascoli, in the Marches. Pius VIII brought it to Rome.



Phot. Anderson.

Fig. 27. - Carlo Crivelli. The Virgin and Child (n. 223).

Carlo Crivelli.

(see biographical sketch at n. 233).

234. The "Pietà", — The Saviour, having been taken down from the cross, is in a sitting position on the edge of the sepulchre, on a cloth of red brocade, embroidered in gold designs; He is supported by the Virgin, St. John the Baptist and Mary Magdalene. The Virgin gazes pitifully at her Son, her eyes petrified with grief, her mouth spasmodically contracted, and seems as if searching for a last sign of life in the face of the Redeemer. St. John raises his eyes to heaven, sending forth from his open mouth a cry of sorrow. The Magdalene holds one of Christ's hands and contemplates it weeping, as if she would cover it with kisses. At the right, on the parapet, is a chandelier; in the background are cherubim in a sky strewn with clouds.

Above the sepulchre, on the right, are the following words:

OPVS • CAROLI • CRIVELLI • VENETI

On wood in the form of a lunette, h. 1.05; w. 2.05. From the old Vatican Picture Gallery. It was bought in the Marca d'Ancona and taken to the Campidoglio Museum. By order of Gregory XVI it was afterwards transported to the Vatican.

Vittore Crivelli.

He was a son or brother of Carlo Crivelli. He worked in the Marches in the second half of the xv century. There are notices of him from 1481 o 1501. He followed the style of Carlo Crivelli, exaggerating his defects without having his talent.

235. The Virgin and Child and Saints. — The Virgin, seated on a throne, the back of which is in the form of a niche, wears a blue mantle with green linings, a yellow robe, white veil and a diadem on her head. She bears on her arms the Infant Jesus who holds a little mirror and a goldfinch, fastened by a string. Behind the Virgin is a hanging covered with design in flowers. Below, on the left, is the little figure of the donor, kneeling.

In the two left panels are: St. Gregory and St. Jerome. In the right: St. John the Baptist and St. John the Evangelist.

Under the figure of the Virgin, on the frame, are the words:

1481 · DIE VLTIMA IVLII

On wood, central panel: h. 1,00; w. 0,48; side panels: h. 0,91; w. 0,25. Formed part of the Lateran Picture Gallery.

Carlo Crivelli (attributed to).

236. Blessed James of the Marca. — The Saint is represented standing, life size, profile turned to the right, a book in his left hand and the right raised, the forefinger stretched out. Behind him hangs a white cloth embroidered in flowers. Above, on the right and hanging by a cord is a medallion with the monogram of Christ. At the two sides are two bunches of fruit. Below are two small figures of the donors, kneeling.

On the background, to the right, we read:

BEATVS IACOBVS DE ASCVLO DELLA MARCA.

On a label on the steps:

OPVS CAROLI CRIVELLI VENETI · 1477.

Canvas, h. 2,08; w. 0,68. Formed part, for a short time, of the old Vatican Picture Gallery. This picture is an antique copy of a similar picture painted by Carlo Crivelli and existing at the Louvre, n. 1268. By some it was erroneously believed that the Saint represented St. Bernardine of Siena. Came from the Agincourt collection.

Antonio Vivarini da Murano.

Born at Murano about 1415, he was the son of Michael and brother of Bartolomeo. He belonged to a family of painters. He worked at Venice under the influence of Gentile da Fabriano and of Pisanello from about 1440 until his death, which took place between 1476 and 1484. At first he painted together with Giovanni d'Alemagna; after 1446 he joined Bartolomeo da Murano. Later (1464) he seems to have worked alone, as is proved by this work of the Vatican Picture Gallery, bearing his signature.

237. St. Anthony the Abbot and other Saints. — This is a polyptic in ten compartments, in two rows one above the other. In the centre panel of the lower row is seen, carved in wood, the statue of St. Anthony the Abbot seated, the mitre on his head,

the crosier in his left hand and the right uplifted in benediction. Side panels, from the left: St. Christopher, his feet in the waters of the Jordan, leaning on a staff fashioned out of a palm branch, bears on his shoulders the Infant Jesus; St. Sebastian, who holds a sword in his left hand and an arrow of his martyrdom in the right; from the right: St. Venantius with the standard in his right hand, and the model of a church; St. Titus leaning on a sword with a dog at his feet. In the upper row, in the centre panel, is represented Christ, half length, in the tomb, His hands crossed in front, the head bowed on the right shoulder; to the left St. Peter with a book and the keys in his hands; St. Jerome in the dress of a Cardinal, a book in his left hand and a model of a church in his right; from the right: St. Paul with a book in his left and the sword in his right hand; St. Benedict with a book in his left hand and the crosier in his right. On a scroll underneath Christ is read the following inscription: IN MVNDO · SPES · NVLLA · BONI · SPES · NVLLA · SALVTIS | SOLA · SALVS · SERVIRE · DEO · SVNT · CVNCTA (?) · FRAVDES | IVDITIVM · POPVLI · MORTEM · TRVCEM · PRO · SONTIVS · INSONS | SVBSTVLIT · ECCE · PIVS · MISERI · QVID · CERNITIS · VLVTRA (?). At the base of the throne of St. Nicholas is read: ANTONIVS DE MVRANO. PVLIT. The frame is richly carved and terminates above in pinacles decorated with Gothic leaves and surmounted by statuettes bearing an open scroll.

On wood, lower panels: h. 1,05; w. 0,30; upper panels: centre panel, h. 0,80; w. 0,50; side panels, h. 0,53; w. 0,30.

Came from the church of Sant'Antonio at Pesaro. Formed part of the old Vatican Gallery.

Tiziano Vecellio.

He was born at Pieve di Cadore about 1477. When quite young he went to Venice, where he followed the manner of Giovanni Bellini, Giorgione, Palma Vecchio, but retained always the most original impress of his own genius. He worked at Venice, Padua (1511), Rome (1545-46) and Augsburg (1548, 1550-51). He died at Venice in 1576.

238. The Madonna of San Niccolò dei Frari. — The Virgin is seated on high on the clouds, holding the Infant Jesus on

her lap. At the sides are two angels with garlands of flowers. Below are grouped six saints in the background of the apse of a ruined temple. On the right is St. Sebastian entirely naked, covered at the waist with a thin white cloth, his hands tied behind his back, his body transfixed with arrows. Near to him are St. Francis and St. Anthony of Padua. In the centre of the composition is St. Peter with the keys in his left hand, and, to the front, St. Nicholas in episcopal garments, a book in his left and a crosier in his right hand, his glance turned to heaven, towards the Divine group. Near him is St. Catherine with the palm of martyrdom. On the walls at the back, in the centre, are the words: *TITIANVS FACIEBAT*.

On wood, h. 3,88; w. 2,70. From the old Vatican Picture Gallery.

This celebrated painting was executed by Titian for the church of S. Niccolò dei Frari at Venice, and when it was exposed to public view in 1523 excited the high admiration of his contemporaries. The picture was taken to Rome by Clement XIV and placed in the Quirinal for a certain time, then transferred to the Vatican under Pius VII. The upper part, which originally was vaulted, was cut and made square to match the *Transfiguration* of Raphael. For this reason there are seen now only the rays of the Holy Spirit which, at first, in the form of a dove, rested on the Virgin's head.

Tiziano Vecellio.

(see biographical sketch at preceding number).

239. Portrait of a Doge. — The Doge is represented half length, left profile, dressed in a large mantle strewn with yellow and gold flowers. He wears on his head the Doge's cap and extends his right hand open before him as if in the act of advancing to meet some one. His left hand holds a folded paper. On the ring finger of the same hand is a ring.

Canvas, h. 1,03; w. 0,90. From the old Vatican Picture Gallery.

This figure is life size. It was bought by Leo XII from the Aldobrandi collection at Bologna. It has suffered somewhat from restorations, but notwithstanding this, it still appears as an extraordinarily imposing work on account of its great simplicity. At one time it was believed to be a portrait of the Doge Andrea Gritti, but Crowe and Cavalcaselle consider it represents instead the Doge Niccolò Marcello (1473-1474), basing their

opinion on an inscription on an wood engraving at that time in the possession of Sig. Emanuele Cicogna at Venice, in which was represented in profile the same Doge Niccolò Marcello. The portrait would have been executed by Titian, naturally after the death of the Doge. Alois Heiss (*Les Médailleurs de la Renaissance*, VII, 114, Paris, 1884-1892) finds in this portrait a certain resemblance to the coins of Giovanni Mocenigo († 1485).

Paris Bordone.

He was born at Treviso in 1500 and studied at Venice under the school of Titian. He worked principally at Venice, but also at Treviso, Vicenza, Crema, Genova and Turin; at Paris from 1538 to 1540 and at Augsburg towards 1540. He was recalled to Paris in 1559. He died at Venice in 1571.

240. St. George killing the dragon. — The Saint, mounted on a white horse, caparisoned in red, is encased in steel armour, his head uncovered, and is flinging, himself, sword in hand, towards the dragon. The monster has already received a stroke from the Saint's lance and is contorting himself in the spasms of his mortal wound; on the ground are scattered human limbs, sad remains of the food of the dragon. At the right the Princess saved from death, is kneeling, in an orange coloured garment, in prayer at the foot of a tree. In the background, on the left, a church and a palace are seen; from a terrace of the latter some spectators assist at the combat between the Saint and the dragon.

On wood, h. 2,90; w. 1,89. From the old Vatican Picture Gallery.

This painting was at one time mistakenly attributed to Pordenone. The signature which reads: A . REG . PORD . P . was apochriphal and perhaps done over another bearing the name of Paris Bordone. It came from the church of Noale near Mestre. After having been for many years in the private appartments of the Pope, it passed to the old Vatican Picture Gallery and thence to the New Picture Gallery.

Paolo Veronese (PAOLO CALIARI).

Born at Verona in 1528, he was a disciple of Antonio Badile whose daughter he married. He shows the influence of Paolo Morando, called Cavazzola, and of Giovanni Caroto. Having gone to Venice he, together with Titian and Tintoretto, carried Venetian painting to its greatest splendour.

He worked at Verona, Venice, Mantua, round about Treviso, at Vicenza and Padua. He died at Venice 1588.

241. St. Helen. — Robed in a rich dress of white brocade and a crimson mantle the Saint is sitting asleep, her crowned head leaning on her left hand. An angel is carrying the cross to her. In the background is a green hanging embroidered in gold. At the left, between two columns, there is a golden statue.

Canvas, h. 1,66; w. 1,34. Formed part of the old Vatican Picture Gallery.

The attribution of this painting to Veronese is somewhat discussed, some critics believing that they see in it the work of the pupils rather than that of the Master himself. It belonged to the family of Pio dei Carpi. It was bought by Benedict XIV for the Capitoline Museum. Transported to Paris from 1797 to 1815.

School of Paolo Veronese.

242. Allegorical subject. — We do not exactly know what is the subject of this composition, in which is seen a young woman crowned with laurel, accosted by an Angel who seems to invite her to heavenly beatitudes. In the foreground is a nude masculine figure, seated on the ground. In the background are the figures of another woman, and a boy who is supporting a table.

Polygonal canvas, diam. 1,05. From the old Vatican Picture Gallery.

Bonifazio (dei Pitati) Veronese.

At one time it was believed that there were three artists, all bearing the name of Bonifazio. At the present time, owing especially to the studies of G. Ludwig, these hypotheses have been disproved. Bonifazio Pitati was born at Verona in 1487. Having transferred himself to Venice, he followed the teaching of Jacopo Palma, il Vecchio, and after a very laborious life, died there 19 October 1553.

243. The Holy Family, and Saints. — In the centre of the picture the Virgin is seated with the Child Jesus on her knees. She is in the act of taking the roses presented to her, in a basket, by St. Elizabeth. On the left St. John the Baptist is seated on a lamb that is crouching on the ground. On the right St. Joseph

and St. Zacharias converse together. An architectural ruin serves as background to the principal group. Behind is a landscape with hills, trees and little figures in the distance.

Canvas, h. 1,28; w. 1,82. Formed part of the old Vatican Picture Gallery.

It was presented by Lord Dudley in 1872, together with Fra Angelico's picture of the Virgin in glory and Saints (n. 115), in exchange for a canvas of Murillo, *The Return of the Prodigal Son*, which in 1856 had been given to Pius IX by Queen Isabella of Spain. It has suffered somewhat by restorations.

Sebastiano del Piombo.

Sebastiano Luciani, called del Piombo, was born at Venice about 1485 and was a scholar of Giovanni Bellini and of Giorgione. He worked at Venice in his early years; then, in 1511, he went to Rome, where he came under the influence of Raphael and Michael Angelo.

244. St. Bernard (?). — The Saint is represented standing, turned three quarters to the right, clothed entirely in white. His face is completely shaven and an aureola encircles his head. He holds the crosier in his right hand and in the left a chain to which is bound a black devil; between the hand and the side of the left leg, which rests on the body of the devil, he has a closed book. In the background is a colonnade, through which is seen the sky and a piece of landscape.

On wood, h. 2,20; w. 1,40. From the private apartments of the Vatican Palace. Formerly was part of the Quirinal collection. For a few years only it formed part of the old Vatican Picture Gallery.

ROOM VI.
SEVENTEENTH CENTURY



Fig. 28. - Room VI. - Seventeenth century.

Phot. Felici.



ROOM VI.

SEVENTEENTH CENTURY

Caravaggio (MICHELANGELO AMERIGHI).

He was born at Caravaggio, near Milan, in 1569. He worked at Milan, then in Venice and afterwards in Rome where he studied under the Cav. d'Arpino. Afterwards he went to Naples, Malta and Sicily. After a most adventurous life he died on the coast of the Tyrhenian sea near Porto d'Ercole. He was the head of that naturalistic school which was the reaction from the academic mannerism of the end of the XVI century and the eclecticism of the Bolognese School. He was the true and real precursor of modern painting.

245. The Deposition from the Cross (fig. 29). — The monumental group stands upon the great stone of the Sepulchre. On the right Nicodemus, in a wide russet-brown tunic, holds fast in his arms the legs of Christ, whilst St. John supports the upper part of the body. Behind them the Virgin, with a hand outstretched, gazes sorrowfully on the dead body of her Son; the Magdalene dries her tears and Mary Salome raises her eyes and arms to heaven in desperation.

On canvas, h. 3.00; w. 2.03. Made part of the old Vatican Picture Gallery.

This picture originally came from the church of the Oratorian Fathers, called the Navicella. It was taken to Paris in 1797. A copy in mosaic exists in the chapel of the Blessed Sacrament at St. Peter's.

Caravaggio.

(see biographical sketch at n. 245).

246. St. Peter denies Christ before the serving-maid of Pilate. — The figures in this picture are life size and half length.



Phot. Anderson.

Fig. 29. - Caravaggio. The Deposition from the Cross (n. 245).

On the right St. Peter, seen in profile, with one hand on his breast and the other stretched out in the act of excusing himself, looks towards the servant, who stands before him in an angry and aggressive attitude, her hands in front and her mouth open as if furiously accusing the Apostle. The maid wears a red and black dress, with a large white cloth round her head; St. Peter has a greenish garment and a yellow mantle on his knees. The background is dark.

On canvas, h. 1,00; w. 1,29. From the private appartments of the Vatican Palace.

Carlo Maratta.

He was born at Camerano in the Marca d'Ancona on the 13 May 1625. After the death of Pietro da Cortona and of Andrea Sacchi he occupied a very high position in Rome. On account of the great number of Madonnas that he painted, he has been called Carlo delle Madonne. His greatest activity was displayed in Rome, where he died 15 December 1713.

247. The Holy Family. — The Virgin is seated, turned three quarters to the right, holding on her lap the Child, who stretches out a hand to take some fruit that is held out to Him by St. Joseph. The Virgin holds a bowl in her right hand. Behind her are two angels engaged in reading in a book; another angel, standing, lifts his hands full of flowers over the head of the Virgin. In the background are an obelisk and a round temple with columns.

On canvas, h. 1,31; w. 1,00. From the private appartments of the Vatican Palace.

Sassoferrato (GIAN BATTISTA SALVI).

He was born at Sassoferrato, in the Marca d'Ancona 11 July 1605 and was a pupil of his father Tarquinio Salvi. He was a follower of the Caracci, especially of Domenichino. He died in Rome 8 April 1685.

248. The Virgin and Child. — The Virgin is seated upon the clouds, her feet resting on the crescent, and holds in her arms the Divine Child, who has the rosary in His hands. At the end of this are fastened some roses. Around the Divine Group are cherubim amongst the clouds.

On canvas, h. 1,33; w. 0,98. Formed part of the old Vatican Picture Gallery. Bought by Pius IX.

Sassoferrato.

(see biographical sketch at n. 248).

249. Portrait of a Cardinal. — The bust only is represented, with the red cape and three cornered hat; the head is slightly turned to the left, and has a beard and white hair. The age of the silter is about sixty.

On canvas, h. 0.55; w. 0.45. From the old Vatican Picture Gallery.

Andrea Sacchi.

He was born in Rome in 1600 and was at first a pupil of his father, Benedetto Sacchi; he worked afterwards under Francesco Albani. He studied very carefully the works of the Masters of the XVI century, such as Raphael, Correggio, Polidoro da Caravaggio and those of classic antiquity. He died at Nettuno in 1661.

250. Miracle of St. Gregory the Great. — The Pope is represented before the altar of a temple in the act of striking with a stiletto the *purificatore* which bleeds from the wounds received. Near the Pope stand two clerics. In front kneels an old man in red tunic who beholds, in great wonder, the miracle taking place. On the left are soldiers with lances. The dove of the Holy Spirit descends upon the Pontiff from on high. The subject treated in the picture has been interpreted in two ways. According to some, it refers to the following fact: the Empress Constantia, having asked for some relics of St. Peter and St. Paul from St. Gregory, was refused her request by the Sovereign Pontiff, who dared not divide these most precious relics to satisfy the desire of an empress. The Pope sent her instead a piece of the sheet in which had been wrapped the body of St. John the Evangelist. The Empress, not satisfied, sent back his gift to the Pope, and he, to convince her of her incredulity, cut through the sheet with a stiletto during Mass; blood flowed from it as from wounds inflicted on a living body. A deacon collects the blood in a vase in the presence of the ambassador of the Empress, who is struck with wonder. According to another version, the

Saint convinced unbelievers by making drops of blood fall from a piece of linen which had been placed on the tomb of St. Peter.

On canvas, h. 2,86; w. 2,11. From the old Vatican Gallery. It was painted for St. Peter's, by commission of the pope Urban VIII.

Andrea Sacchi.

(see biographical sketch at n. 250).

251. The Vision of St. Romuald. — St. Romauld, founder of the Order of the Camaldolesi, is sitting at the foot of a tree, to the right, one hand leaning on a staff, the other raised, accompanying by a gesture the story of the miraculous vision. Five monks, grouped around him, listen attentively. In the background, the artist has depicted the vision of the Saint, representing some monks who, surrounded by a divine light, mount the mystic ladder which leads them to heavenly beatitude.

On canvas, h. 3,10; w. 1,75. From the old Vatican Picture Gallery.

This picture originally hung above the High Altar of the Camaldolese Church, near San Marco. In 1797 it was taken to Paris and restored in 1815.

Federico Barocci called il Baroccio.

He was born in 1528 at Urbino and received his first teaching from his father, Ambrogio Barocci; he then became a disciple of Battista Franco at Urbino. He formed his style on the works of Raphael and Correggio. He worked at Rome, Perugia and Urbino, at which latter place he died 30 September 1612.

252. The Annunciation. — The Virgin, is kneeling in her chamber, near a window; her book of prayers is abandoned on her kneeling desk at the coming, of the Angel who kneels before her, his right hand extended in salutation and a lily in his left. A cat is asleep in its basket at the Virgin's feet. In the background a red curtain, raised over the window, shows us a landscape and some buildings with towers.

On canvas, h. 2,48; w. 1,70. From the old Vatican Picture Gallery.

This was painted for the Duke Francesco Maria d'Urbino and was placed in the Cathedral of Loreto, where it is now replaced by a copy in mosaic. Taken to Paris in 1797 and restored in 1815.

Federico Barocci.

(see biographical sketch at number 252).

253. Rest during the Flight into Egypt. — The Virgin is seated on the ground and holds a bowl in her right hand. St. Joseph stands behind her gathering cherries from a tree, which he offers to the Child Jesus, seated on a cushion before the Virgin. Behind is the ass and the background shows a pleasing landscape, bathed in the golden light of the setting sun.

On canvas, h. 1,33; w. 1,40. From the private apartments of the Vatican Palace.

This was painted in 1573 for Sig. Simonetto Anastagi of Perugia, who later gave it to the Jesuits, who decorated the Sacristy of their church at Perugia with it. There it remained until the suppression of the Society, when it was sent to Rome, where, from the time of Clement XIV to Pius VI, it was preserved in the Quirinal Palace. In 1802 the Decemviri of Perugia demanded it from the Pope, who refused to give it up. From that time there is no notice of it until we ourselves found it in the private apartments of the Vatican Palace. From the time it was painted, this picture was a general favourite, so much so that copies and prints multiplied.

See W. BOMBE, *F. Barocci e un suo scolaro a Perugia*. Perugia, 1909.

Federico Barocci.

(see biographical sketch at number 252).

254. St. Michaelina. — The Saint, in the Habit of the Conventual Tertiaries kneels on Mount Calvary, turned three parts to the left, her arms extended, her head uplifted to heaven in an attitude of mystic fervour. The wind is blowing the wide mantle of the Saint. Above, between the parted clouds, appear some cherubim. On the ground to the right, are the hat of the Saint, a sack and a pilgrim's staff. On the horizon, in the distance, is Jerusalem. St. Michaelina, in fact, took the Habit of the Tertiaries and went to Palestine to visit the Holy Sepulchre.

On canvas, h. 2,52; w. 1,71. From the old Vatican Picture Gallery.

This picture was painted for the church of S. Francesco, in Pesaro, where it remained until 1797, in which year it was taken to Paris and there remained until 1815.

Giov. Francesco Barbieri called il Guercino.

He was born 8 (or 2) February 1591 at Cento in the Province of Ferrara, and died at Bologna 22 December 1666. At the beginning he had various masters, Bartolomeo Bertozzi of Bastiglia, Paolo Zagnoni of Cento and Cremonini of Bologna. He definitely formed his style under the influence of Ludovico Caracci. He worked at Rome in the time of Paul V and Gregory XV. At the death of the latter, his great patron, he returned to Cento until 1642. Then he lived at Bologna, where he died.

255. St. John the Baptist. — The Precursor is represented half bust, his hands crossed on his breast, his eyes lifted on high with an expression of ecstatic fervour.

On canvas, h. 0,65; w. 0,53. From the old Vatican Picture Gallery. Brought from the Gallery of the Campidoglio under Gregory XVI.

Guercino.

(see biographical sketch at n. 255).

256. St. Margaret of Cortona. — The Saint, clothed in the Franciscan Habit, kneels on the steps of an altar, her hands clasped in fervent adoration. Her head, upraised, is surrounded by a luminous aureola, the eyes, bathed in tears, look up to heaven, where two angels are flying. In the background is a landscape with a church.

On canvas, h. 2,55; w. 1,70. From the old Vatican Picture Gallery.

This picture, in which the brothers Gennari also collaborated, perhaps in great part, comes from the church of the Capucins of Cesena. Malvasia speaks of an altar picture representing Blessed Margaret of Cortona painted by Guercino for Sig. Alessandro Martinelli of Cesena. It was bought by Pius IX.

Guercino.

(see biographical sketch at n. 255).

257. Mary Magdalene. — The young penitent, kneeling with joined hands and bowed head, gazes, with eyes full of tears, on the symbols of the Passion shown to her by an angel. Another

angel points towards the sky with upraised hand, where two cherubim are flying.

On canvas, h. 2, 22; w. 2,00. From the old Vatican Picture Gallery.

This picture was painted for the suppressed Church of the Convertite in the Corso. It was taken to the Vatican from the Quirinal and was restored by Pietro Camuccini.

Guercino.

(see biographical sketch at n. 255).

258. The incredulity of St. Thomas. — St. Thomas is in the act of touching with his right hand the side of Christ, who carries a white standard in His left hand. On the left is St. Peter, on the right, in the upper row, are two other figures of Apostles.

On canvas, h. 1,20; w. 1,43. From the old Vatican Picture Gallery.

Taken to Paris in 1797. Guercino has repeated this subject in other paintings.

Guido Reni (called Guido).

He was born at Calvenzano, near Bologna, 4 November 1575. He was a pupil of Dionigi Calvaert and of Ludovico Caracci at Bologna; he followed Annibale Caracci to Rome and for a certain time was influenced by Caravaggio. He studied much, also, the works of Raphaël and those of classic antiquity. He worked at Bologna, Rome and Naples. He died at Bologna 18 August 1642.

259. The Virgin in glory, and Saints. — The Virgin is seated high above the clouds, holding on her knees the Infant Jesus, in the midst of a glory of angels and cherubim. Below, standing and life size, are St. Thomas on the left and St. Jerome on the right.

On canvas, h. 3,40; w. 2,10. From the old Vatican Picture Gallery.

Originally in the Cathedral of Pesaro. In 1797 it was taken to Paris and given back in 1815.

Guido Reni.

(see biographical sketch at n. 259).

260. The crucifixion of St. Peter. — The Saint, completely naked except for a thin cloth covering his loins, his feet tied, is about to be lifted on the cross by the executioners. One of

these supports the body of the Saint, another draws the cord with which the Saint is bound, a third, on a ladder, makes ready to nail the feet.

On canvas, h. 3.05; w. 1.75. Made part of the old Vatican Picture Gallery.

This picture was painted by Guido for the church of the Tre Fontane, outside Rome, by the order of Cardinal Scipione Borghese. In this painting Guido adopted the style of his rival, Michelangelo da Caravaggio. It was taken to Paris in 1797 and restored in 1815.

Giuseppe Ribera called lo Spagnoletto.

He was born at Játiva, near Valencia, on 12 January 1588. He was a disciple of Francesco Ribalta at Valencia. He came to Italy when quite young, and studied at Rome, Parma and Venice. He worked principally at Naples, where he died 2 September 1652.

261. The martyrdom of St. Laurence. — The Saint is represented naked, with a small white cloth around the waist, kneeling on the ground, his gaze turned towards heaven. An executioner takes him by the right wrist to lead him to the gridiron, which is placed over a fierce fire. Another stirs up the fire, whilst a third takes the clothes of the Saint. At the back, to the right, is an old man with a beard, believed to be a portrait of the painter.

On canvas, h. 2.00; w. 1.52. Made part of the old Vatican Picture Gallery.

Domenico Zampieri called il Domenichino.

He was born at Bologna in 1582 and was a scholar of Dionigi Calvaert and of Ludovico Caracci. He helped Annibale Caracci to paint the frescoes of the Palazzo Farnese in Rome. Having attained great fame under Gregory XV, he was named Architect of the Apostolic Palaces. He went to Naples (1629) to paint the chapel of St. Januarius. He died at Naples in 1641.

262. The Communion of St. Jerome (fig. 30). — St. Jerome, full of years and about to die, receives the Sacraments in the church of the Convent he had founded at Bethlehem. He is represented almost completely nude, kneeling, to the left, on the steps of the Altar, supported by a youthful disciple and assisted by others of the faithful. With open arms and trembling



Phot. Anderson.

Fig. 30. - Domenichino. The Communion of St. Jerome (n. 262).

hands stretched forth in profound commotion and religious compunction, he heavily lifts his head and turns his tearful and almost blind eyes towards St. Ephrem Scio who, in sacerdotal garments, assisted by a deacon and a cleric, gives him the Holy Eucharist. The deacon holds the chalice, the cleric a large book. Amongst the persons grouped round the Saint kneels St. Paula, a converted Roman matron, who kisses the hand of the dying Saint. The faithful lion is crouched in front and seems as if he also shared the deep grief. Through an arch, in the background, is a smiling landscape. Four angels flying above seem to await the blessed soul of the Saint to bear it to heaven. Beneath the figure of St. Jerome is the inscription:

DOM . ZAMPERIVS . BONON . F . A . M . D . C . X . I . V .

This picture was painted for the church of Santa Maria d'Aracoeli, and the artist, who was then 33 years old, was paid 60 scudi. It was later taken to San Girolamo della Carità, thence to Paris in 1797. Domenichino took his inspiration for this picture from one representing the same subject, painted by Agostino Caracci for the Certosa at Bologna.

On canvas, h. 4,19; w. 2,56. Formed part of the old Vatican Picture Gallery.

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ROOM VII.

FOREIGN ARTISTS



Fig. 31. - Room VII. - Foreign artists.

Phot. Felici.



ROOM VII.

FOREIGN ARTISTS

David Teniers, the Younger.

He was born at Antwerp in 1610 and was the pupil of his father, David Teniers; he was influenced by Adrian Brouwer and Rubens. He worked at Antwerp and at Brussels where he died 25 April 1690.

263. Portrait of an old man. — This appears to be the portrait of a scholar or a philosopher. It is a man far advanced in years, wearing a large black mantle and a cap on his head, and is seated in an armchair before a table on which is a map of the world, a skull, an hour glass, some books, a handkerchief and an inkstand. In his right hand the old man holds spectacles and in the left a paper. On the right, at the back, is seen fastened to the wall (a well known characteristic in D. Tenier's works), a sheet of paper on which a head is designed, perhaps a portrait of the artist.

On wood, h. 0,48; w. 0,38. From the private apartments of the Vatican Palace.

Dutch school (xvii century).

264. Portrait of a man. — This is a man of middle age, represented half length, turned slightly towards the right. He has a moustache and a small black beard; the cap on his head leaves uncovered the large forehead. He wears a black garment with

white collar and cuffs. His left hand is on his breast and the right rests on a skull. On the table, near the skull, is a tulip.

On wood, h, 0,80; w, 0,64. From the Picture Gallery of the Lateran Museum, where it was erroneously ascribed to Van Dyck.

Poussin Nicola.

He was born at Villers, in the district of Les Andelys in Normandy, in 1594. He was a pupil of Quentin Varin. At 18 he went to Paris where he worked first with the Flemish portrait painter Ferdinand Elle, then under L'Allemand of Lorraine. Going to Rome (1624) he studied the works of Raphael, Titian and the classic antiquities. He was greatly influenced by Domenichino. He returned to Paris in 1640 where he became Court painter. In 1642 he again went to Rome, where he died in 1665.

265. The martyrdom of St. Erasmus. — The Saint, Bishop of Formia, having refused to adore a statue of Hercules presented to him by a priest, is stretched on a table in a public place, his hands bound above his head. From his body, cut open by the executioners, the intestines of the martyr are being drawn out by one of the executioners, while another rolls them round a wheel in motion. Overhead are an armed soldier on horseback and two other executioners. In the foreground the mitre and robes of the Bishop lie on the ground. Two angels flying in the heavens bear the crown and palm of victory. Signed underneath on the left:

NICHOLAVS PUSIN FECIT.

On canvas, h. 3,20; w. 1,86. Formed part of the old Vatican Picture Gallery.

This picture was painted by Poussin at the order of Card. Francesco Barberini about 1530. At one time it hung in the gallery on the left of the Vatican Basilica.

Murillo (BARTHOLOMEUS ESTEBAN).

He was born at Seville in 1618 and was, at first, a pupil of Juan ñe Castillo at Seville. But he formed his style at Madrid by the study of the works of Velasquez, Ribera, Rubens, Titian and Van Dyck. He worked principally at Seville, where he was a Master without a rival; there he died in 1682.

266. The Espousals of St. Catherine. — The Virgin is seated, in profile, turned towards the left and holds on her knees the

Divine Infant, who places the ring on the finger of St. Catherine. The Saint is bending towards her mystic Spouse in an attitude of devout compunction.

On canvas, h. 0,78; w. 0,98. Formed part of the old Vatican Picture Gallery.

Given to Pius IX in 1855 by Queen Christina of Spain.

Murillo.

(see biographical sketch at n. 266).

267. The Adoration of the shepherds. — The Virgin kneels near the cradle in which the Babe lies, and is engaged in lifting her Divine Son on a white sheet to show Him to the shepherds. A shepherd kneels in front, devoutly gazing at the Babe, and holding out a lamb, bound with cords, which he offers as a gift. Another, and older, shepherd kneels at the back, his hands crossed on his breast, followed by a woman carrying a basket of eggs and a child who offers a fowl. St. Joseph stands, leaning on his staff, near the Virgin. To the left, in the shadows of the grotto, are the ox and ass.

On canvas, h. 1,12; w. 1,70. From the old Vatican Picture Gallery.

School of Murillo.

268. The martyrdom of St. Peter d'Arbuez. — The Saint is represented kneeling in the darkness of the prison, lighted only by a little lantern placed on the ground. Near him are two executioners engaged in stabbing him with their daggers. An angel appears above, on the left, with the palm of martyrdom in his right hand and the left pointing out to the Saint the heavenly joys.

On canvas, h. 0,98; w. 0,78. From the old Vatican Picture Gallery.

This is a copy, with some variation, of the picture by Murillo existing in the Museum of the « Hermitage » at St. Petersburg.

Murillo (attributed to).

269. "Ecce Homo", — The Redeemer is represented in bust, His hands tied and crossed on His breast, with a reed in the right. The lower part of the breast is covered with a red cloth. The head is encircled with thorns. The Redeemer is looking down with an expression of deep sorrow.

On canvas, h. 0,61; w. 0,50. From the old Vatican Picture Gallery.

This picture has been wrongly attributed to Murillo. It is a work of Spanish art of the xvii century.

Valentin.

The surname of this artist is unknown. He was born at Coulommiers (Seine-et-Marne) in 1600. Coming to Rome he imitated Caravaggio; he was a friend of Poussin and enjoyed the patronage of Cardinal Barberini. He died at Rome 7 August 1634.

270. The Martyrdom of St. Processus and St. Martinianus. — The two martyrs are stretched out on a bench, opposite to each other, the hands and feet tied by cords which are drawn and rolled round a windlass revolved by two executioners. One of these, in front, seen from behind, is busy striking the bodies of the Martyrs with a cudgel. Some Roman soldiers assist at the scene. In the background are the father and mother of the two youths in deep grief. Two angels fly overhead, one of whom bears the palm of martyrdom.

On canvas, h. 3,02; w. 1,92; From the old Vatican Picture Gallery.

This picture was painted for an altar of the Basilica of St. Peter; afterwards it was replaced by a mosaic copy by Cav. Cristofari. The original was taken to the Quirinal, whence it went to Paris in 1797 and returned in 1815.

Lucas Cranach the Elder.

Lucas Sunder, called Cranach, was born at Cranach, near Bamberg, in October 1472. He was a pupil of his father. In 1495 he was nominated Court Painter of the Elector of Saxony. He worked principally at Würtemberg. He died at Weimer, 10 October 1553.

271. The Pietà. — In the centre Christ is represented half length, in a sitting position on the edge of the tomb, His head is

crowned with thorns, His side pierced, all His body bleeding and lacerated by wounds. He holds in His hands a bundle of thorns and a scourge, instruments of His passion. On the left is the weeping Virgin, who lifts a cloth to her eyes as if to dry her tears. On the right is St. John, his hands joined, his face wearing an expression of great grief. At the base of the sepulchre is seen the winged serpent, the characteristic sign of Lucas Cranach.

On wood, h. 0,54; w. 0,74. From the private apartments of the Vatican Palace.

Daniel Seghers (OR SEGERS, OR ZEGHERS).

He was born at Antwerp 15 December 1590. He began by being a pupil of his father, Peeter Seghers, then of Jan Brueghel, a painter of flowers and fruit. He was a friend of Rubens, for whom he often painted garlands of flowers around portraits and other subjects. Many works were done by Rubens and D. Seghers together. He worked principally at Antwerp, where he died 2 November 1661.

272. The Virgin and Child with flowers. — Within a frame painted in great scrolls in the barocco style the Virgin is depicted with the Child on her knees. The execution of this figure is due to some artist of the school of Rubens. From the top of the frame and from the sides hang festoons of flowers in which we recognise the brush of Daniel Seghers.

On wood, h. 1,18; w. 0,80. From the private apartments of the Vatican Palace.

Daniel Seghers.

(see biographical sketch at n. 272).

273. St. Consuinus the Martyr, and flowers. — The Saint is represented in small dimensions, kneeling on the ground, in warrior's dress, his sword flung down, his hands crossed on his breast, gazing at the Crucifix before him in a deep religious ecstasy. A little angel flies above his head, bearing the crown of martyr dom. The scene is enclosed, as usual, within a frame, painted in barocco style, from which fall festoons

and bunches of the most variously coloured flowers; rose, tulips, hyacinths, jasmine, daisies, carnations, etc. In this picture also the flowers are the work of Daniel Seghers, the central figures are painted in the style of Rubens.

On wood, h. 0,95; w. 0,68. From the private apartments of the Vatican Palace.

Daniel Seghers.

(see biographical sketch at n. 272).

274. St. Ignatius and flowers. — In the centre St. Ignatius is represented on his knees, his eyes lifted to heaven, his left hand on his breast and with a heart in his right. Around him, on the clouds, is a glory of flying angels. Other angels, of larger size, are depicted in the upper part of the picture engaged in holding a large crown of flowers which encloses the central subject. This picture was erroneously attributed to Mario dei Fiori. It is, instead, like the preceding, the work of Daniel Seghers or Zeghers, as the two initials, written below by the artist, demonstrate: D. Z.

On wood, h. 1,20; w. 0,90. From the private apartments of the Vatican Palace.

Sir Thomas Lawrence.

He was born at Bristol 4 May 1769. He worked principally in London. He was a pupil of William Hoare and was very greatly influenced by Reynolds, after whose death (1792) he was nominated Court Painter. At Rome he painted the portrait of Pius VII. of Cardinal Consalvi and of Canova. He was President of the Royal Academy in 1820. He died in London 7 January 1830.

275. Portrait of George IV, King of England. — The King is represented standing, more than life size, in the costume of great ceremonies. He wears a large mantle of black velvet, lined with white satin, being breast being covered with the Collars of four different Orders, amongst which are those of the Golden Fleece and of St. George; below the left knee he wears the Order of the Garter. His head is turned three quarters to the left, his

left hand leaning on his side, the right upon a table, where is seen a letter of Pope Pius VII. In the background is a large red curtain partly drawn; to the right, a door, to the left another opening through which is seen a landscape. It is signed to the right of the curtain, below: SIR THO. LAWRENCE.

On canvas, h. 2,92; w. 2,04. From the Lateran Picture Gallery.

Master Messkirch (Jörg Ziegler?) (Suabian school, XVI century).

He worked between 1520 and 1550. He was called as above on account of his principal work, which is preserved in the church of Messkirch. He seems to have been a scholar of Schüefelein. His works sometimes go under the name of B. Beham.

276-277. Portraits of Count Eitel Frederic III of Hohenzollern and of his wife Joanna daughter of Philip von Witthem Baron of Bersele. — These two personages are represented half length, richly dressed, on a greenish background in which are seen above the coats of arms of the Hohenzollern and of the Witthem families.

Both on wood, h. 0,32; w. 0,21. From the storehouses of the Vatican Palaces. These two portraits were identified, illustrated and reproduced by HERMANN VOSS, *Zwei unbekannte Hohenzollern-Portraits des Meisters von Messkirch* (in *Monatshefte für Kunstwissenschaft*, April, 1910, pag. 119).





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